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MR. BROUGHAM'S EDUCATION BILL.

We gather from some observations which fell from Mr. Brougham in the course of a recent debate, that it is not his intention to renew the Education Bill which he introduced into the House of Commons a few years ago. He expressed himself, however, so doubtfully, evinced so much reluctance to abandon the measure, and assigned so strong a reason for believing that the chances of accomplishing it were greater now than at any former period, that we earnestly hope he will be induced to revise this determination and to alter it.

The most vehement objections to the Bill, when it was first proposed, came from the Dissenters, who were jealous of the influence which it would place in the hands of the Established Clergy. This opposition arose, Mr. Brougham thinks, from the irritable feelings which were produced in the minds of the Dissenters by the operation of the Test Acts, and, this cause of discontent being destroyed, he anticipates a speedy removal of all its consequences. In this hope he may perhaps be too sanguine. The Dissenters, though more attached to the Government than formerly, have not as yet exhibited any alteration of feeling with regard to the Church; and, glad as we should be to witness such a consummation, there seems no immediate chance of it. The repeal of the Test Acts will, we have no doubt, cause many defections from the ranks of the Dissenters; but it is still to be seen whether those who remain among them will not feel their aversion from the Establishment strengthened by that very circumstance. At any rate, the question, therefore, is not, whether the Dissenters will approve of the arrangement which Mr. Brougham proposes, but whether they ought not to approve of it, and whether the Legislature ought not to carry it in defiance of their opposition.

This question turns, we think, altogether upon the previous one, Whether it is expedient that a State should provide its poorer members with education, or whether that duty should be left to the zeal and wisdom of individuals? Let the former point be conceded, and we think we could show without any great difficulty, that the management of the system must in every community be confided to that body of men whom the State recognises as the administrators of its spiritual concerns; and that objections to the principle of that recognition must be general, and cannot affect any special application of it. A parallel instance will explain this. Many persons object to the punishment of death for forgery. But if any of these persons were to rise up in the Legislature, and propose that some offence should be declared a forgery which had not previously been included in that class of crimes, clearly he waives his right, *pro hac vice*, to complain of the existing punishment. He is not estopped at any future time from proposing that it should be abolished for all forgeries, (that one to which he first gave the name among the rest,) but he is most obviously estopped from proposing that, while other forgeries remain obnoxious to this visitation, some different infliction should be specially reserved for this one. He has weighed, no doubt, all the circumstances before he makes his proposition; he has considered whether it is not more advantageous that this particular offence should be referred to its proper head, than it is disadvantageous that, in one additional instance, a punish-

ment, (which may, after all, be changed universally,) should be recognised; he has considered all this, and brings forward his proposition, knowing perfectly the consequences which it must involve.

The same is the case which we are speaking of. The State has made a provision for the spiritual wants of its members. This provision is called a Church Establishment. Whoever professes that the State should make a provision for parochial education, signifies thereby that there is a spiritual want in the people of England, of which the Legislature have not taken cognizance hitherto, and of which they ought to take cognizance. Such a man, then, though he may hereafter say, 'I wish all spiritual concerns were taken out of the control of the Church Establishment,' cannot say of this particular spiritual concern, 'I wish that to be exempt from its control.' He must either propose the abolition of the Church Establishment altogether, or he may object to any further legislative interference with that class of interests, which, by the very constitution of the Church, fall within its jurisdiction, or he must submit to see its influence extended. The first proposition would not find five hundred supporters among educated men, and scarcely a thousand among uneducated men, throughout the country.

Which of the two remaining courses is the most reasonable for an Englishman to adopt, is the subject we shall now discuss.

There is one set of arguers against State provisions for intelligence and morality in general, whose opinions on this occasion we fortunately shall not be required to consider. We mean that class,—which we believe is diminishing every day, and of which, possibly, in a twelvemonth, none may remain alive,—who maintain that the doctrines about supply and demand, and the other principles of political economy, are just as applicable to the moral as to the physical wants of the human species—that morality, religion, and intelligence need not be recognised by the State, because, if they be wanted, people will ask for them; and, if they ask for them, they will get them, &c., &c., &c., &c., &c., &c. Dr. Chalmers, in two admirable little books of his, has put the utterers of these assertions to the proof, and they have not found a word to say for themselves. These assertions had found favour, as many assertions do, simply because, being proposed without evidence, the public take it for granted that they must be first principles; and, as Dr. Chalmers has shown, there is not only not one tittle of evidence in support of this notion, but a mass of evidence quite irresistible in proof of the opposite doctrine.

But, in the present case, we do not require the assistance of this able advocate. The most rabid supporter of a free trade in morals will not take upon him to say that it applies directly to the case of a provision for the poor. We never heard any one contend—though there may be such a person, probably, about the London spouting clubs—that where there is a demand for benevolence, there will necessarily be a supply. Guineaas do not come from the 'vasty deep' of Mr. Rothschild's pocket merely because they are 'called'; there may possibly be more wanted than are at hand. It may be desirable, or it may not, to provide for the temporal or for the spiritual wants of the poor; but the reason why it is not desirable cannot be, that it is quite certain they will be provided for without it.

Experience, however, it is urged, has demonstrated what previous theory could not,—that individuals will come forward to provide education for their poorer brethren. And, therefore, say one class of the objectors to the scheme, Government, of which the main duty, you will allow, is to provide for men in societies, and not as individuals, must not step out of its province to do what will be done without its help. And, therefore, say another class, since the intermeddling of a state is always a check upon our personal freedom, it ought to withhold its patronage where it is quite clear that we can dispense with it. Both these classes of objectors rely upon one argument: with that argument, turned the other way, we will confute them both.

You say that the business of Government is to provide for man as a social being? You mean, that it is not the business of Government to concern itself with man's individual responsibility, except so far as that affects his situation as a member of the State. We agree with you. The business of a State, so far as individuals are concerned, is to make them good subjects, nothing more. Without a certain education, in the present day, you will allow, there is no security for men being good subjects; and we in our turn will allow, that if there could be a system of education in a country, which perfectly sufficed to make men good subjects, though it were utterly insufficient for every other higher end, the Government would have no business to establish another. The question is, does such an education exist, can it exist, while the care of providing it is entrusted to individuals? What is included in the idea of a good subject? Take it in its narrow sense, as denoting a person who feels that he owes his country a kind and degree of allegiance which he owes no other power to which he is not subjected by the necessary laws of his being,—and what does this imply? Is not the first element of such a dutiful allegiance, a feeling that we are tied and riveted to each other as parts of a nation, in a sense in which we are not tied to one another as members of any corporation whatever? Must not this conviction lie at the root of the character of every good subject and good citizen? And do you say that the education which experience shows us that individuals will confer, is sufficient for this? What! Do you know so little of the education schemes of the present day, that you are not aware whence came nineteen-twentieths of all the schools for the poor that exist in the country? Do you not know, that men establish schools—not because it is a part of their duty as men—not because it is a part of their duty as subjects—but because it is part of their duty as members of a sect? Do you not know, that the Church in a parish has a school for the poor, because it is right that the Episcopalian should not be behind others in furnishing education; and the Methodists for the same, and all the rest for the same? And, if allegiance to the sect be the motive for establishing a school, allegiance to the sect must, consciously or unconsciously, be the principle inculcated in the school. A person who, when he might have been prompted by either of two motives to the performance of a duty, proclaims that he was swayed by one of them, proclaims, also, that motive to be, in his opinion, the most important, and lays himself under an obligation to press it more than the

other upon the consciences of those whom he guides. If he gives the first fruits of his will to his sect, and the second to his country, he cannot do otherwise than require the same priority of service from those whom he educates. Is this the education, then, which will produce national feeling, to which the state may trust confidently the formation of good subjects?

We turn to the other class of objectors. You think that the highest duty of all,—higher even than that of making good subjects, higher, therefore, than any which the State can ever be bound to discharge,—is the cultivation of each man's individual character, the awaking him to a consciousness and a fulfilment of the responsibilities under which he is laid by his relation to the Supreme Being? We agree with you. And you think, moreover, that if the lower end of making good subjects interfere with the higher end, it ought to be sacrificed? We agree with you. And you think that the State may endanger education by taking it under its care, and thus making it appear that its own highest object is likewise the highest object of Education? We agree with you in this also. We grant that there is a risk of education, when it is undertaken from motives of State wisdom, seeming subservient to these purposes, though it should really aim at others of mightier worth and importance. The question, therefore, with you is this: Is there greater risk of this end being lost sight of when education is undertaken by the State, or when it is left to individuals? We say that the risk is infinitely greater in the latter case, and upon these grounds:

Firstly,—That nearly every individual, from the circumstances of his birth, of his locality, of his profession, of his sect, has generally some particular standard of moral excellence, which is much further below the highest standard of excellence than that which the State proposes. The duty of being a good subject is much more, in quality and kind, like the duties we owe to a Superior Being, than the duties of being a good neighbour, of paying our debts, &c.

Secondly,—The individual who proposes to inculcate his standard of excellence, exercises a direct control over the mode of education: the statesman, though he may believe in his own mind that the obligation of being a good citizen is the greatest of all obligations, does not educate persons into this belief, but, on the contrary, commits the work of education to men whose ordination it is to inculcate the highest motives for this and every other duty.

Thirdly,—Every obligation, except the highest and primary one, which is its own sanction, must be enforced by the sanction belonging to some obligation higher than itself, and may be enforced by the sanction belonging to any obligation which is higher than itself. Consequently, any of the lower duties, such as that of being a good neighbour, may be enforced by the sanction belonging to the obligation of being a good citizen, and there will be no need of referring for that purpose to any higher obligation than this. But, the obligation of being a good citizen being the highest of all the social obligations, and next in rank to our individual obligations, if inculcated as a first duty, must be enforced by aid of the sanction which belongs to those individual duties. Consequently, there is in the nature of things a greater danger, that individuals, who are given to overrule the lower social duties, will neglect to enforce the moral responsibility of the individual, than there is that the State, whose object is to enforce the highest social duty, will. Experience will amply justify and expound all these observations. The education of the present day we have shown to be an Education of Sects. The low social duty of allegiance to the sect is the primary duty enforced, and the sanctions resorted to are not the high sanctions of individual religion, but the low sanctions of a corporate technical religion,—the sanctions of the catechism, not of the Scriptures,—

of fear, not of love. We asked before, is this sectarian education the way to make good subjects? We ask now, is it the way to make good men?

The conclusion of the whole matter is this. If we want to have the boys of the next generation made into Churchmen, into Dissenters, into Methodists,—into taylors, into shoemakers, into chimney-sweepers, by all means leave the work of educating them to individual conscience. There are enough of persons, we admit, whose zeal for their profession or sect will carry them great lengths, will induce them to make great sacrifices, for the accomplishment of this end. There need be no extraordinary love of enterprise, no very highly developed organ of Space, in the man who compasses sea and land when the expected reward is that he shall make one proselyte. If the country is to be a vast cauldron, filled with all the elements of confusion and disorder that lie scattered around us, or can be collected from the farthest ends of creation, by all means let each party witch be allowed to try her separate incantation. But if we wish to create a NATION, which ought to differ from a mere corporation in precisely the same way as the soul of an individual differs from his body,—a nation which cannot be created by the mere binding together of parts, naturally unsociable, into a mass, but which must contain a principle of inward spiritual attraction,—a nation, the condition of which, in its perfect form, is, that every member of it should be a distinct person, and yet that there should be no distinction in any of its substance—if this be our end, then the business of education must be undertaken by the State. Individuals are at variance, and we require a system of education that shall be harmonious: individuals adopt schemes framed with a view to the particular district or class in which chance has fixed their habitation, and we want a scheme that shall suit us as Englishmen: individuals devise methods that suit the cravings of the moment, and we want a scheme that will avail for the generation to come. The country requires this; no matter whether the country *wishes* it or no. If it wish it not, if there be any beggarly objections to the scheme, on the score of the tax which will be needful to bring it into operation, with every rightly thinking politician that should be an additional argument in its favour. If the nation thinks that its moral improvement should be postponed to every other consideration, what an awful proof is this of the necessity for commencing the task of improving it at once! Is education popular?—we are grateful; it is a proof that the mind of Englishmen is desirous of being made wiser: let us gratify the wish. Is it unpopular?—then let not a moment longer be spent than is necessary to give a stable, statesmanlike character to our scheme, before we set it at work to remove the ignorance and the moral perversity, which it is clear, from this opposition, that all our past endeavours have been unable to overturn.

LIFE OF ALEXANDER THE GREAT.

The Life and Actions of Alexander the Great. By the Rev. J. Williams, A.M., Vicar of Lampeter. (The Third Number of the Family Library.) Murray, London, 1829.

THIS is a much better book than any other in English on the same subject. It is a life of a man, except Mahomet, the most remarkable in the history of the world, and therefore deserves (and requires) to be written by a man of genius. Mr. Williams has hardly succeeded in doing this as it ought to be done; but he has done it much better than any of his predecessors.

We say that Alexander is the most remarkable person in history except Mahomet,* and for

* We fear we should be accused of irreverence, if we were also to except Jesus Christ; yet of whose life have the mere worldly results been half so mighty?

these reasons. History is a succession of vast movements, by which one set of thoughts and state of circumstances is substituted for another. The instrument of almost all these changes has been conquest. There can be little doubt that all the great empires of the East were founded as legal polities by successful armies, though, in general, no direct evidence of the fact has come down to us. In Greece itself, we know how important a power were the arms of colonising strangers. Conquest was the pillar of the Roman State, the very air it breathed; and by it the great mistress of war and law impressed her own character on half the nations. The two most important and seminal of the world's later revolutions are the subjugation of a part of Europe, Asia, and Africa, by Mahometanism, and that of Rome's European Empire, by the Teutonic tribes. These have been the moulds in which human society has been formed to its present shape. We cannot look for a moment at the world without meeting, as the most singular and prominent circumstance, the religion of the great Arabian. Nor is there one of the objects which surround us, or scarcely a word we speak, a thought of our hearts, which would not have been other than it is, but for the arms of the warriors who were led by Clovis, Theodosius, and Hengist.

Now of these immense and awful changes in the affairs of men, we know but of two, (excluding Christianity,) the whole means and ultimate scope of each of which were originally present to a single wonderful mind. These two are the laws, institutions, and powers of the Mahometan nations, and the Asiatic conquests of Alexander. Our literature contains no work in which either of these great revolutions is treated as it ought to be; and we much regret that the one selected by Mr. Williams should be so inadequately handled.

This book, nevertheless, contains a far clearer, more lively, more reasonable, more learned, and even more thoughtful, account of the Macedonian's character and life, than any other in English. We understand better, after reading it, what kind of person he was, what he did, and how he did it. There are two short chapters by Montesquieu worth all that Mr. Williams has thought on the subject. But we have, perhaps, no right to complain that a learned and able man is not a man of genius. It is curious, however, to see the narrowness of speculation display itself almost wherever there was much room for the contrary even from the beginning of the Preface, the first paragraph of which is as follows:

'The following work is chiefly intended for youthful readers, who may feel a wish to trace the extraordinary progress of Alexander, with due attention to geography and chronology. The study of history unconnected with these two branches of knowledge, is mere trifling, and may be beneficially superseded by the historical romance. But as there is something more wholesome and invigorating to the mind, in the naked perception of truth, than in all the glowing colours of fancy, I trust that the following narrative may, in some degree, attract the attention of the mere English reader.'

Now we would ask Mr. Williams, whether there be no 'truth,' the 'perception' of which is 'wholesome and invigorating to the mind,' except that of 'geography and chronology.' Can we learn nothing of human nature, nothing of political society, nothing of the thoughts and characters of men, from Livy, for instance, or Froissart, whose geography and chronology are, for the most part, inaccurate; or from Tacitus, (whom Mr. Williams has the sense and taste to admire,) in whom there are qualities of such infinitely higher value than accuracy in 'chronology and geography,' (important as they are,) that it scarcely occurs to us, except in merely critical moments, to consider whether he knew any thing about them at all.

Again, let us look at the character of Aristotle, drawn by Mr. Williams:

'The mental stores of Aristotle were vast, and all arranged with admirable accuracy and judgment. His style of speaking and writing pure, clear, and precise;

and his industry in accumulating particular facts, only equalled by his sagacity in drawing general inferences.'—P. 12.

This is all. And might it not be applied with as much precision and characteristic force to almost any other eminent thinker, from Plato down to Hume? In what Aristotle differed from *all* other men, is the point in question; just as another point in question is the distinction between Alexander and the rest of great mankind. The latter, Mr. Williams has in a degree settled; of the former, he seems to know no more than a child. Yet, on the whole, the chapter on the education of Alexander is curious and valuable. We have much pleasure in extracting it; and our readers will thereby see, that, though we have ventured to find fault with Mr. Williams, he is a writer for whom it is impossible not to feel respect:

* Alexander, the third King of Macedonia of that name, and commonly surnamed the Great, was born at Pella three hundred and fifty-six years before Christ. His father Philip traced his origin through Temenus, the first Heraclid King of Argos, to Hercules and Perseus. The family of his mother Olympias was no less illustrious; for the royal race of Epirus claimed to be lineally descended from Neoptolemus, Achilles, and Peleus. As he could thus refer his origin to Jupiter by the three different lines of Perseus, Hercules, and Peleus, it is impossible for us in the present day to calculate the impression made on his youthful mind by so illustrious a descent. It is certain, however, that, from his earliest days, he proposed to himself to rival, and, if possible, surpass the renown of his ancestors.

* Philip received the news of the birth of his son immediately after the capture of the city of Potidea, the peninsular situation of which had enabled it long to resist the Macedonian arms. On the same day he received intelligence of a victory gained by Parmenio over the Illyrians, and of the success of his horses in bearing away the first prize at the Olympic games. In after times the Asiatics remarked, with superstitious awe, that the magnificent temple of Diana at Ephesus had been destroyed by fire on the night of Alexander's birth, and that the general conflagration of Asia had been typified thus early by the destruction of its most splendid ornament. Perhaps it ought to be remarked, as a proof of the eager and restless spirit of the times, that the incendiary, who ought to have remained nameless, was willing to purchase deathless notoriety at the expense of his life, and preferred an infamous death to an unrecorded life. Such a state of morbid feeling could be produced only in times of great and common excitement.

* Nothing certain is known respecting the infancy and childhood of Alexander. The letter which Philip is supposed to have written to Aristotle on the birth of the Prince, is, I fear, a forgery. For it is rather incompatible with the fact, that Aristotle did not take the immediate charge of his duties until his pupil had attained his fifteenth year. But as the philosopher's father had been the favourite physician in the Macedonian court, it is not unlikely that even the earlier years of the Prince were under the superintendence of his great preceptor, and that his primary education was conducted according to his suggestions. If such was the case, we can easily deduce the principles on which both the earlier and more mature education of Alexander was conducted, from Aristotle's Treatise on Politics, where they are developed.

* He divides a regular course of education into three parts. The first comprises the period from the birth to the completion of the seventh year. The second from the commencement of the eighth to the completion of the eighteenth year, and the third from the eighteenth to the twenty-first.

* According to Aristotle, more care should be taken of the body than of the mind for the first seven years: strict attention to diet be enforced, and the infant from his infancy habituated to bear cold. This habit is attainable either by cold bathing or light clothing. The eye and ear of the child should be most watchfully and severely guarded against contamination of every kind, and unrestrained communication with servants be strictly prevented. Even his amusements should be under due regulation, and rendered as interesting and intellectual as possible.

* It must always remain doubtful, how far Olympias would allow such excellent precepts to be put in execution. But it is recorded that Leonnatus, the governor of the young prince, was an austere man, of great

severity of manner, and not likely to relax any adopted rules. He was also a relation of Olympias, and as such might doubtless enforce a system upon which no stranger would be allowed to act. The great strength, agility, and hardy habits of Alexander, are the best proofs that this part of his education was not neglected, and his lasting affection for his noble nurse Lanaiice, the daughter of Dropidas, proves also that it was conducted with gentleness and affection.

* The intellectual education of Alexander would, on Aristotle's plan, commence with his eighth year. About this period of his life, Lysimachus, an Acarnanian, was appointed his preceptor. Plutarch gives him an unfavourable character, and insinuates that he was more desirous to ingratiate himself with the royal family, than effectually to discharge the duties of his office. It was his delight to call Philip, Peleus; Alexander, Achilles; and to claim for himself the honorary name of Phoenix. Early impressions are the strongest, and even the pedantic allusions of the Acarnanian might render the young prince more eager to imitate his Homeric model.

* Aristotle mentions four principal branches of education as belonging to the first part of the middle period. These are literature, gymnastics, music, and painting, of which writing formed a subordinate branch. As the treatise on politics was left in an unfinished state, we have no means of defining what was comprehended under his general term literature, but commencing with reading and the principles of grammar, it apparently included composition in verse and prose, and the study of the historians and poets of Greece. During this period the lighter gymnastics alone were to be introduced, and especially such exercises as are best calculated to promote gracefulness of manner and personal activity. Aristotle had strong objections to the more violent exertions of the gymnasium during early life, as he considered them injurious to the growth of the body, and to the future strength of the adult. In proof of this, he adduces the conclusive fact, that in the long list of Olympic victors, only two, or at most, three instances had occurred in which the same person had proved victor in youth and in manhood. Premature training and over-exertion he, therefore, regarded as injurious to the constitution.

* Not only the theory of painting, but also a certain skill in handling the pencil, was to be acquired. Aristotle regarded this elegant art as peculiarly conducing to create a habit of order and arrangement, and to impress the mind with a feeling of the beautiful.

* Music, both in theory and practice, vocal and instrumental, was considered by him as a necessary part of education, on account of the soothing and purifying effects of simple melodies, and because men, wearied with more serious pursuits, require an elegant and innocent recreation. By way of illustration, he adds, that music is to the man what the rattle is to the child. Such were the studies that occupied the attention of the youthful Alexander, between the seventh and fourteenth year of his age. When he was in his eleventh year, Demosthenes, Aeschines, and eight other leading Athenians, visited his father's court as ambassadors, and Philip was so proud of the proficiency of his son, that he ventured to exhibit him before these arbiters of taste. The young prince gave specimens of his skill in playing on the harp, in declamation, and in reciting a dramatic dialogue with one of his youthful companions. But if we can believe Aeschines, Demosthenes was particularly severe on the false accents and Dorian intonations of the noble boy.

* In his fifteenth year he was placed under the immediate tuition of the great philosopher, according to whose advice I have supposed his earlier education to have been conducted. In the year B.C. 342, Aristotle joined his illustrious pupil, and did not finally quit him until he passed over into Asia.

* The master was worthy of his pupil, and the pupil of his master. The mental stores of Aristotle were vast, and all arranged with admirable accuracy and judgment. His style of speaking and writing pure, clear, and precise; and his industry in accumulating particular facts, only equalled by his sagacity in drawing general inferences. Alexander was gifted with great quickness of apprehension, an insatiable desire of knowledge, and an ambition not to be satisfied with the second place in any pursuit.

* Such a pupil, under such a master, must soon have acquired a sufficient knowledge of those branches described before, as occupying the middle period of education. He would then enter on the final course intended for the completion of his literary studies. This comprehended what Aristotle calls *Matheses*, and included the branches of human learning arranged at

present under the general term mathematics. To these, as far as they could be scientifically treated, were added moral philosophy, logic, rhetoric, the art of poetry, the theory of political government, and the more evident principles of natural philosophy. On these subjects we still possess treatises written by Aristotle, in the first place most probably for the use of his pupil, and afterwards published for the public benefit.

* We learn also from a letter of Alexander, preserved by Plutarch, that Aristotle had initiated his pupil in those deep and mysterious speculations of Grecian philosophy, which treated of the nature of the Deity, of the human soul, of the eternity and other qualities of matter, and of other topics which prudential reasons prevented the philosopher from publicly explaining. As the letter gives a lively idea of the exclusive ambition of Alexander, I here insert it. It was occasioned by the publication of Aristotle's treatise on that branch of knowledge, called from that very book *Metaphysics*.

* ALEXANDER TO ARISTOTLE, HEALTH.

* "You did wrong in publishing those branches of science hitherto not to be acquired except from oral instruction. In what shall I excel others if the more profound knowledge I gained from you be communicated to all. For my part I had rather surpass the majority of mankind in the sublimer branches of learning than in extent of power and dominion.—Farewell!"

* But the great object of Aristotle was to render his pupil an accomplished statesman, and to qualify him to govern with wisdom, firmness, and justice, the great empire destined to be inherited and acquired by him. It was his province to impress deeply upon his mind the truths of moral philosophy, to habituate him to practise its precepts, to store his mind with historical facts, to teach him how to draw useful inferences from them, and to explain the means best calculated to promote the improvement and increase the stability of empires.

* It is difficult to say what were the religious opinions incubated by Aristotle on his pupil's mind. In their effects they were decided and tolerant. We may therefore conclude that they were the same as are expressed by Aristotle, who maintained the universality of the Deity, and the manifestation of his power and will under various forms in various countries.

* As in modern, so in ancient times, great differences of opinion prevailed on the subject of education. Some directed their attention principally to the conduct of the intellect, others to the formation of moral feelings and habits, and a third party appeared more anxious to improve the carriage and strengthen the body by healthful exercise than to enlighten the mind. Aristotle's plan was to unite the three systems, and to make them co-operate in the formation of the perfect character, called in Greek, the beautiful and good. In truth, no talents can compensate for the want of moral worth; and good intentions, separated from talents, often inflict the deepest injuries, while their possessor wishes to confer the greatest benefits on mankind. Nor can it be doubted, that a sound constitution, elegance of manner, and gracefulness of person, are most useful auxiliaries in carrying into effect measures emanating from virtuous principles, and conducted by superior talents.

* It is not to be supposed that Aristotle wished to instruct his pupil deeply in all the above-mentioned branches of education. He expressly states that the liberally educated man, or the perfect gentleman, should not be profoundly scientific, because a course of general knowledge, and what we call polite literature, is more beneficial to the mind than a complete proficiency in one or more sciences; a proficiency not to be acquired without a disproportionate sacrifice of time and labour.

* It was also one of Aristotle's maxims that the education should vary according to the destination of the pupil in future life; that is, supposing him to be a gentleman, whether he was to devote himself to a life of action, or of contemplation. Whether he was to engage in the busy scenes of the world, and plunge amidst the contentions and struggles of political warfare, or to live apart from active life in philosophic enjoyments and contemplative retirement. Although the philosopher gave the preference to the latter mode of living, he well knew that his pupil must be prepared for the former; for the throne of Macedonia could not be retained by a monarch devoted to elegant ease, literary pursuits, and refined enjoyments. The successor of Philip ought to possess the power of reasoning accurately, acting decisively, and expressing his ideas with perspicuity, elegance, and energy.

' I have mentioned these particulars because it would be difficult to form just conceptions of the character of Alexander without taking into consideration, not only the great advantages enjoyed by him in early youth, but also the recorded fact that he availed himself of these advantages to the utmost. Amidst his various studies, however, Homer was the god of his idolatry; the Iliad, the object of his enthusiastic admiration. The poet, as Aristotle emphatically names him, was his inseparable companion: from him he drew his maxims; from him he borrowed his models. The preceptor partook in this point of the enthusiasm of his pupil, and the most accurate copy of the great poem was prepared by Aristotle, and placed by Alexander in the most precious casket which he found among the spoils of Darius.

⁴ Eager as Alexander was in the pursuit of knowledge, it must not be supposed that Philip would allow his successor to form the habits of a recluse; on the contrary, he early initiated him in the duties of his high station. At the age of sixteen he was appointed Regent of Macedonia, while his father was detained at the siege of Byzantium, and on a prior occasion astonished some Persian deputies by the pertinency of his questions, and the acuteness of his intellect. His studies were diversified even by the toils of war, and in his eighteenth year he commanded the left wing of the army at the celebrated battle of Chaeroneia, and defeated the Thebans before Philip had been equally successful against the Athenians.

"In the following year Philip destroyed the peace of his family by marrying Cleopatra, the niece of Attalus, one of his generals, and by disgracing, if not divorcing, Olympias. Philip had married many wives, but they were the sisters or daughters of Thracian, Illyrian, and Thessalian chiefs, and probably not entitled to the honours of sovereignty. But his marriage with a Macedonian lady of high rank and powerful connection could only tend to formal rupture with Olympias. To widen the breach, Philip changed his bride's name from Cleopatra to Eurydice, his mother's name. That this was done by way of declaring her the legitimate queen, may be inferred from the fact, that when a princess called Adæn married Arisæus, Alexander's successor, her name also was changed into Eurydice. The natural consequence was, that Alexander became suspicious of his father's intention about the succession, and a misunderstanding took place, which ended in the flight or banishment of several of the prince's most intimate friends, and in his own retirement with his mother into her native country. Subsequently a reconciliation took place, and Olympias and the prince returned into Macedonia. Alexander, the reigning king of Epirus, and the brother of Olympias, accompanied them, and the re-union was celebrated by his marriage with Cleopatra, the daughter of Philip. During the festivities attendant on the nuptials, Philip was assassinated by Pausanias, one of the great officers of his guards. As this event led some writers to question the fair fame of Alexander, it will be necessary, in order perfectly to understand the subject, briefly to glance at the previous history of the Macedonian monarchy.—Pp. 7—17.

At page 295 we find a passage which illustrates our previous assertion as to the inadequacy of Mr. Williams's attempts at speculation :

It is a melancholy consideration, that hitherto on this globe a high degree of civilisation has first destroyed national feelings or patriotism, then national independence, as the inevitable consequence, and, finally, national existence. The Chaldean and Assyrian have been swept from the face of the earth; the descendants of the Medes and Persians are outcasts from their country; a few Copts represent the ancient Egyptians; the Greeks is the barbarian slave of a barbarian tyrant; and Italy, with her double wreath, with her two eras of light and liberty, is partly enslaved and partly barbarised. Thus, also, the Hindoos have, for centuries, been the prey of more warlike tribes, who have fought and bled for the sovereignty of that great peninsula, while the inhabitants have remained passive spectators of the contest, as if a change of masters was to them a matter of indifference. China alone has escaped the common fate, not so much from its admirable constitution, as from its great population, and exclusion from the rest of the world—two circumstances that have enabled it twice to absorb its bandit conquerors, without any material change in the nature of the institutions and of the people.'

Now we should wish to know whether this author really thinks that we cannot become or remain patriotic without giving up our civilisation? Are we to look for the regeneration of all countries

by carrying on their civilisation, which has never been mischievous except when partial and ill-directed, till they become full of national spirit, and thereby strong and virtuous? or are we to bid the world go back till it shall have reduced itself to a desert, possessed by savages as degraded as those of New Holland. Putting little faith in these vague and obsolete lamentations about the evils of civilised life, we dare maintain that the Chinese is more patriotic than the native of Otaheite, and that the Prussian is animated by a far deeper and nobler national spirit than the native of China. In the name of all the young, for whom Mr. Williams designs his book, we entreat him carefully to exclude from any subsequent edition all the crude speculations of this kind; remembering that the sense of the work-day man is far more useful, far more respectable, far wiser, than the subtlest conclusions of a perverted sophistical philosophy.

We will only add an extract which displays the activity of Alexander's mind in the last year of his life:

'Numerous embassies from Grecian states waited the King's arrival at Babylon; they were all complimentary, and received due honours. To them was entrusted the care of the trophies which Xerxes had carried away from Greece, and which the King ordered to be reconveyed to the several cities whence they had been removed. Athenaeus has quoted a passage from Phylarchus descriptive of the appearance of Alexander's court on public days, which, in the absence of better authority, I introduce here.

"The golden plane trees, the vine of pure gold loaded with clusters of emeralds, Indian carbuncles, and other invaluable gems, under which the kings of Persia used to sit and give audience, were not equal in value to the sum of Alexander's expenses for one day. His tent contained a hundred couches, and was supported by eight columns of solid gold. Over head was stretched cloth of gold wrought with various devices, and expanded so as to cover the whole ceiling. Within, in a semi-circle, stood five hundred Persians, bearing lances adorned with pomegranates. Their dress was purple and orange. Next to these were drawn up a thousand archers, partly clothed in flame-coloured and partly in scarlet dresses. Many of these wore azure-coloured sashes. In front of these were arranged five hundred Macedonian Argyraspides. In the middle of the tent was placed a golden throne, on which Alexander sat and gave audience, while the great officers of the guard stood behind and on either side of him. The tent on the outside was encircled by the elephants drawn up in order, and by a thousand Macedonians in their native dress. Beyond these were arranged the Persian guard of ten thousand men, and the five hundred couriers allowed to wear purple robes. But out of this crowd of friends and attendants, no one dared to approach near to Alexander, so great was the majesty with which he was surrounded."

"But neither the homage of suppliant nations nor the pomp and magnificence of his court, could divert the active mind of Alexander from useful projects. He sent Argæus with a band of shipwrights to the shores of the Caspian Sea with orders to cut timber in the Hyrcanian forests, and to build ships on the plan of the Grecian war vessels. For he was anxious to discover with what sea the Caspian communicated. The Greek philosophers reasoning from analogy, had not given credit to Herodotus concerning its alleged isolation. Nor was their scepticism blameable. Herodotus wrote only from report; and as his account of the rivers that flow into that sea is grossly erroneous, his accuracy respecting the sea itself can be regarded

and accuracy respecting the sea routes can be regarded only as casual. The narrow outlets that connect the Maeotic with the Propontis, the Propontis with the Euxine, the Euxine with the Mediterranean, and the Mediterranean with the Atlantic, had prepared them to expect a similar outlet in the Caspian. They would not, therefore, without a careful investigation of every creek on its coast, allow the anomaly of an inland sea that did not communicate with the circumambient ocean. Alexander did not live to hear of the success of his plans, but Seleucus carried them into execution, and a fleet under his admiral, Patrocles, was employed to survey carefully the shores of the Caspian. The dangers attendant on the navigation of that rude and boisterous basin seem, however, to have been too great for the courage of Patrocles. His pretended discoveries of the mouths of the Oxus and Jaxartes, and of a south-east passage into the Indian Ocean, are

proofs that he never in reality fulfilled his commission, nor examined the shores. Had Alexander himself lived, the veil of darkness that enveloped those regions for thirteen centuries longer would probably have been removed.

The Indian fleet, under Nearchus, had sailed from the great estuary, up the Euphrates to Babylon. Alexander, on his return to Ecbatana, found it there, as well as two quinqueremes, four quadriremes, twelve triremes, and thirty triaconters, which had arrived from the Mediterranean. The vessels had been taken to pieces on the Phoenician coast, carried by land to Thapsacus, re-constructed there, and navigated down the Euphrates to Babylon. There he ordered a harbour large enough to accommodate a thousand ships of war, to be excavated on the banks of the Euphrates, and covered docks in proportion to be constructed. Sailors from all parts of the Mediterranean hurried to man his fleet; among these the fishermen of the murex or purple-fish, on the Phoenician coast, are particularly mentioned. Agents were sent to engage the most skilful seamen, and to purchase the ablest rowers for his service. In a word, it was his intention to form on the Susian and Babylonian coast, a second Phoenicia—equal in wealth and population to the Syrian.

equal in wealth and population to the Syrian.

He had fixed upon Babylon for the seat of empire, as the central spot between Egypt and the Mediterranean on one side, and the Indus and Eastern Ocean on the other. The fertility of Assyria was boundless, and its revenues, in the time of Herodotus, formed a third of the annual receipts of the Persian kings. But these had neglected the interests of Assyria, and the ruined cities on the banks of the Tigris, described by Xenophon, attest the extent of desolation. It was Alexander's policy to heal the wounds inflicted by them, and to restore Assyria to her ancient supremacy. But before this could be done effectually, and unrestrained communication opened between the provinces of the south-western empire, it was necessary to reduce the Arabs to subjection. Their position to the west of Babylonia made incursions into the province easy, and their command of the course of the Euphrates enabled them to exact ruinous sums from the merchants navigating that river. His plan for their subjugation was for the fleet to circumnavigate the Arabian peninsula, and its motions to be attended by a landed force. Thirty oared gallies were sent successively to examine the southern shores of the Persian Gulf, and to report the state of the Arabian coast. Hiero, a sea captain from Soli, ventured furthest. His orders had been to sail round the Red Sea, until he arrived in the vicinity of the Egyptian Herôpolis. But when he had coasted along the whole extent of the shore within the gulf, and doubled the formidable cape now called Ras Musendoon, his heart also failed him, and he ventured to announce to Alexander the greatness of the undertaking.

"But difficulties only stimulated him, and the preparations for the departure of the great expedition were carried on without any cessation. Had it set out under the command of the King, the probability is that it would have proved successful. The Arabs were not formidable in the field; and an active land force, supported by a large fleet, might, without enduring much hardship or opposition, have made the circuit of the peninsula. The fertile spots between Muscat and Mocha, and Mocha and Mecca, are numerous enough to furnish ample provision for an invading army; and from Mecca he could easily have transferred his troops to the Egyptian shore, where the resources of the valley of the Nile were at his command.

'**Aelius Gallus**, who invaded Arabia under the auspices of Augustus, found no resistance from the natives, and during an eight months' campaign lost only seven soldiers by the enemy's weapons. Nor is the boasted invincibility of the Arabs founded in truth. **Sha-Poor**, or **Sapor**, one of the greatest monarchs of the Persian dynasty of **Sassan**, marched victoriously from **Hira**, on the western frontier of **Babylonia**, to **Gathreb** or **Medina**, on the Arabian Gulf; and the great **Nushirwan** completed the conquest of Arabia, and compelled every sheik and saladin within the peninsula to acknowledge him as their head. It cannot therefore be supposed that Alexander's activity, forethought, and prudence, in proportioning the means to the end, could, in the common course of calculation, have failed. Probably, also, as the expedition was to partake of the character of a voyage of discovery as well as of conquest, the sheiks would have soon discovered that resistance would only irritate, and cause the conqueror to delay his course and exterminate, while a ready submission would save the inhabitants from all molestation, save the transmission through their territories of the travelling force.

'While the preparations were still continued, the King turned his attention to the canals and irrigation of Assyria. To the west or south-west of Babylon was a long succession of large cavities or depressions in the soil, into which the superfluous waters of the Euphrates could be turned in the season of the floods. These cavities were supposed to have been the works of former Assyrian kings, and were equal in extent to an inland sea. The canal, which connected the Euphrates with these reservoirs, was called the Pallacopas; its upper end being in the right bank of the great river, about thirty-six miles above Babylon. The entrance into the Pallacopas was opened during the floods, in order to relieve the banks near and below Babylon from part of the pressure of the waters; but when the floods subsided, it was necessary again to obstruct the entrance, and to prevent the water in its fertilizing state from escaping into the lakes. It was easy to cut the bank, and admit the flood waters into the Pallacopas, and thence into the great basins; but it was a Herculean task to repair the breach, and compel the Euphrates to resume its ordinary channel. The satrap of Assyria had every year to employ 10,000 men, for three months, in the work of obstruction. Alexander sailed up the Euphrates, and examining the mouth of the Pallacopas, found it impossible to remedy the evil at the point where the cut was annually made, as the whole soil in the vicinity was gravelly and alluvial, and almost defied the task of obstruction; but on examining the bank higher up the stream, he found, about four miles from the ancient place, a spot where the bank below the surface was rocky. Here he ordered a new channel to be excavated, which might, with comparative ease, be obstructed in the proper season.'—Pp. 381—387.

PHENOMENA OF THE HUMAN MIND.

Analysis of the Phenomena of the Human Mind. By James Mill, Esq., Author of the 'History of British India,' and 'Elements of Political Economy.' In 2 vols. 8vo. Baldwin and Cradock. London, 1829.

THOSE suffrages which ultimately fix the just height of philosophical reputations have, at least in this country, been awarded with scarce less regard to the language and apparent mental temperament than to the genius and the learning of its claimants. Moral essayists may recommend the popular forms of virtue with the warmest colours of style their common-place book can afford,—preachers may bring airs from heaven, or blasts from hell, to animate their appeals to the alarmed or languishing piety of their audience; but those who are more commonly distinguished as philosophers—those the field of whose research is the foundation of science, the source and origin of moral distinctions—are expected to subdue their fancy and feeling in the conduct of their main design: and nothing, perhaps, would be more fatal to the character of a system than the predominance of those very qualifications most required in the discovery and collection of its elements. The most illustrious example of a great genius, trained and bridled to the most strict prosaic temperance of manner and style, has been afforded by the founder of our modern philosophy; and, if there is any thing more striking than his powerful yet delicate grasp of all that imagery or language could contribute to his purpose, it is the resolute curb maintained on his own copiousness,—the wilful neglect to draw on his unexhausted stores for novel illustration, when some familiar or already used comparison would suffice him,—the resolute self-denial, or denial, rather, of license to those vagrant and seductive propensities and tricks of false eloquence, obscure or artificial elevation, whereby that great self would have been spoiled of its symmetry. He said, that 'the very styles and forms of utterance of men were so many characters of imposture, some choosing a style of pugnacity and contention, some of satire and reprehension, some of plausible and tempting similitudes and examples, some of great words and high discourse, some of short and dark sentences, some of exactness of method, ALL OF POSITIVE AFFIRMATION; without disclosing the true motives and proofs of their opinions, or free confessing their ignorance or doubts, except it be

now and then for a grace, and in cunning to win the more credit in the rest, and not in good faith.'* And this censure of the various modes of language in others involved the self-approval, however unconscious, of his own.

The same sobriety of tone which has conciliated submission to the intellectual empire of Bacon, may be suspected to have been still more influential in substantiating the title to an all but equal eminence in the person of him who pursued into the province of mind a similar enterprise to that which his great master, urged by 'ill-matched ambition,' left unfinished in the field of physical science. Those who do not celebrate the genius of Locke with fiercer ardour than assorts with the calm spirit they apotheosise, will confess that the great charm of his work is the clearness of exposition with which he has given the results of a deliberate unimpassioned survey, combined with that which is a surer indication of a truly philosophical spirit, than any outward characters of style can furnish—the determination, ever avowed and acted on, to recall investigation from abstractions to realities.

But this measure and sedateness of expression which, in Bacon, is enforced upon the vigour of an ever-active mind and teeming fancy, in Locke appears the only medium of communication suitable to the quality and structure of his thoughts. The style of Bacon is studiously levelled and familiarised when the abstruseness of his topics requires facilities for apprehension: the style of Locke naturally runs on a level, and is familiar, as it seldom needs to deviate from the common-place experience of others. We consult him as an accurate observer of the ordinary phenomena of thought and speech, and as a cool and acute expositor of the ordinary fallacies which infest the daily exercise and use of both. But we rarely, if ever, find in him a clear and rapid insight into the more mysterious processes of either—still less are we constrained to feel and acknowledge that extended intellectual mastery embracing alike the nearest and the most remote objects, which to mental leaders alone can secure the allegiance of their followers. We admire the shrewd contemplator of the human understanding, who, having well observed the functions and operations of the moral frame in its full size and maturity, can then show us in its infantine and nascent state the parts which, in its future growth, are to swell with yet unawakened powers and capacities. But the question will suggest itself, Could the moral constitution which, having first been seen in maturity, seems thus easily reduced into its primary and original elements, have been anticipated merely from such data as its earliest sensations will furnish? Is there not, as it were, a new element of being introduced at every succeeding epoch of physical and moral existence? Are these likely to be detected in their real strength and subtlety by any cold and formal process of analysis, or are there not mental characters traced, as it were, in sympathetic ink, needing warmth as well as light to be legible? The plain and somewhat prolix monotony of Locke may bear much of the appearance, nay, reality, of sober and sincere investigation; but can never with impunity stray out of those subjects to which a dry, unwieldy style appears to many the most appropriate. An example of this is the comparative neglect under which the bulk of Locke's writings labour; and how fortunate soever his political treatises in the crisis of their first appearance, it will now be confessed, that they cannot bear a moment's comparison with the similar speculations of Hooker or Bolingbroke.

We detain our readers too long from the work of Mr. Mill; but we must still entreat their patience till we notice a particular of some importance to the estimate they may form of its contents. This is the analogy so often said to exist between the processes of physical and metaphysical science;

* 'Interpret. of Nat.' c. xviii.

and in stating which, an eminent author, whom Mr. Mill appears to agree with in this, as in several other instances, appears to us to have run into a paradox very hurtful to the soundness of his views on either branch of inquiry. 'There can be no question,' says Dr. Brown, ('Philosophy of the Human Mind,' vol. i., p. 94,) 'as to the nature of that unity which we ascribe to bodies. We have seen that the substance, which, in thought, we regard as one, is, in truth, not one but many substances, to which our thought alone gives unity, and that all inquiry, therefore, with respect to the nature of a substance, as it exists in space, is an inquiry into the nature of those separate bodies that occupy the space which we assign to the *imaginary aggregate*.'

We can easily conceive an uninitiated auditor or reader of philosophy like this, after surmounting the first shock of disenchantment from these *imaginary aggregates*, to which *thought* alone gives unity, rather gratified than otherwise by the feeling of his novel metaphysic emancipation. There must, moreover, be a proud satisfaction in according to the cabbages and donkeys around him the privilege of appearing in his presence, as well in an individual as a collective capacity, and in magnanimously resolving to swallow cabbage and drab donkeys, as other people do who know no better; thus giving these respectable quadrupeds and vegetables an unity in his conception they would not otherwise be entitled to. But if the words of Lord Bacon be correct, which Dr. Brown himself cites as his 'great primary aphorism,'—*Homo, naturæ minister et interpres, tantum facit et intelligit, quantum de naturæ ordine revel mente observaverit; nec amplius sciit aut potest*,—we should be glad to know on what pretence of chemical discovery those elements, into which material substances may be resolved, should be regarded as separate, independent, &c., while the same title is denied to the aggregates composed of them. We have exactly the same evidence, that of the senses, for attributing unity to these as to any of their elements. They affect us with sensations different from those which are excited by their elements, regarded either singly or one after the other in succession, or (in many cases) even in juxtaposition; at least, in any meaning we attach to the term.

The bearing of these remarks upon the science of mind, and their especial reference to the work which is at present before us, will be shown in a future number.

RYBRENT DE CRUCE.

Rybrent de Cruce. 3 vols., post 8vo. Colburn. London, 1829.

This novel has a kind of merit very rare in our days of hasty writing—excellence, namely, of plot. The story is so constructed as to contain nothing which does not assist the general design, and to want nothing without which that design would be imperfect. The catastrophe is in no degree forced, and yet it ends a great difficulty, and disposes satisfactorily of all the characters introduced in the course of the work. To accomplish this, required much both of labour and talent. It was to bring the powers of the author into comparison with one of the most prominent and popular merits of Fielding. In other respects, the book, though not of first-rate value, is pleasant and able.

The evil of that kind of composition in which the interest turns almost entirely on the skilful arrangement of the story, is this, that when once the secret is discovered, the mechanism laid open, the mystery solved, we can no longer care about the subject. Our curiosity is satisfied; and, unless there be other excellences which will bear to be dwelted on, we throw aside the book for ever. We fear that this will be the case with 'Rybrent de Cruce.' Yet, that we may prove it not to be destitute of other good qualities besides that

which chiefly we have ascribed to it, we will quote, from the third volume, a passage distinguished by clear and spirited writing :

' The sun was rising in the clear brilliancy of an October morning, behind the — hills; there had been some showers in the night, and the topmost branches of the trees, which, in many places, fringe those eminences to their summits, were beaded with large diamond drops that hung quivering and glittering in the sunshine, while the wood below yet lay deep in shade. Several narrow lines of white vapour marked the windings of various streamlets, which else had lain hid, each in its deep and shady bed. At first, these slender mists stretched their well-defined and unbroken length like silver girdles athwart the woods below; but, as the air received the sun's increasing warmth, the cold and still precision of their forms began to yield; the sides curled off in fleecy wreaths, which clung awhile in detached masses upon the trees, and then gradually melted away. The short turf on the summit of the hills was overspread in gentle shade by a fairy network, which it seemed impious for human foot to disturb; while the shining threads not only crossed each other in thick patches on the grass, but even stretched their bright and tangled web over the tall heath and furze which rose in tufts around. The air was fresh and exhilarating, and a young sportsman, who, with his dog and gun, had climbed a rough and difficult ascent, stood contemplating, with pleasure and surprise, the singularly wild and solitary scene which suddenly lay beneath his feet.

' Though his dress and accoutrements denoted the chase, while the ruddy health on his cheek, and the bright glance of his dark eye, appeared to denote a heart open to its enjoyments; yet so deeply had his thoughts till now been engrossed by some secret but overpowering influence, that the hills he had already crossed, the freshness of the air, and all the varied charms of nature, had hitherto remained entirely unnoticed.

' It is true, a gun rested on his shoulder, and, as he plunged down each dark gulley, pushed vigorously through the tangled thicket on its side, forded or leaped the water at its foot, or climbed, with an activity which seemed to want no rest, the opposite, and sometimes perpendicular, ascent, a casual observer, had such crossed his path, might easily have imagined that his pursuit was as earnest as his step was free, and that the joy which beamed in his open and manly countenance was but the reflection of the beauty that on all sides smiled around him. But the only eye that watched his progress was that of a much more accurate and experienced judge: and greatly was poor Rover dismayed, and wistfully did he look in his master's face for some solution of the strange enigma, when, after bounding joyfully over brake and bush, splashing and wading through each shallow pool, or wheeling at his utmost speed round the open turf on the heights they had already traversed, he returned with eager diligence to draw his patron's attention to the game he repeatedly started, and found him plodding resolutely on in some contrary direction, utterly insensible to all the hints and signals he was wont so readily to understand, and equally regardless of the clamorous remonstrances which, issuing in short and shrill barks, showed at length that Rover's patience was entirely exhausted.

' It is difficult to say how long this state of things might have continued; but at last, in consequence of some pause in the young sportsman's cogitations, or from the singular aspect of the scene, its wildness and novelty that forced themselves upon his attention, on reaching the summit of the steep ridge he had just mounted, he stopped short for the first time that morning, and, breaking from the reverie which had till then made hill or dale appear alike to him, surveyed with interest and curiosity the deep glen beneath. "This is a strange and lonely spot indeed!" he murmured to himself; while his attention being thus roused, he now traced the singular features of the deep and narrow dell whose wild aspect had extorted this remark. It was a dark ravine, on the opposite face of which a few small rills trickled in hand-breadth fissures down a perpendicular and naked rock, till they were lost to sight in a depth so profound, that his eye explored its details for some time in vain, before he could ascertain any probable outlet for the stream, whose existence below was only betrayed by a yet undissolved line of snow-white mist. The height on which he stood terminated abruptly before him in a broken and treacherous edge, so undermined as to overhang in many places the irregular wood which richly clothed this side of the narrow vale; while the

trees, sometimes apparently rising on knolls, and sometimes sunk so deep in chasms that their heads but just reached his sight, proved how wildly the ground beneath them was broken.

' Immediately below his feet, however, they lifted their broad summits in more regular succession above one another, till the overhanging ground forbade their nearer approach, and at the same time rendered access to the glen from that spot extremely difficult, if not dangerous.

' From this abrupt height, therefore, he gazed awhile on the scene before him, watching the stream of light which gradually poured from the ascending sun into the depth below, gilding by turns the head of each taller tree, and discovering hollows as yet unobserved.

' But the eyes detain not long the heart which is absorbed in its own joy or bitterness; and the young sportsman's thoughts at length involuntarily wandering from the scene before him, he turned his head in a contrary direction, though, it must be owned, he well knew that the intervening hill he had left behind must prevent all sight of a spot so attractive.'—Vol. iii. pp. 46—51.

' It was not marvellous, then, that poor Rover found his master's inattention this morning so incorrigible, nor that the wildness of the deep glen over which Rybrent so unexpectedly stood, had little power long to detain his thoughts, or even his eyes, which instinctively turned, as has been said, towards Warrington. The house, indeed, was not to be seen,—Rybrent having, in the vigour of youth and spirits, proceeded at so rapid a pace, as to have left it at a considerable distance behind. Though the recesses among the hills on this side of Warrington were, of course, not so familiar to him as the grounds nearer Esterfield, (the house itself having, in general, formed his stopping point,) yet he imagined he knew the scenery well, and had really, therefore, been surprised, as well as pleased, with the novelty and deep seclusion of the ravine he had just discovered; while Rover, whose dutiful patience was entirely exhausted, and whose expectations of any joint sport with his abstracted and incomprehensible master were utterly damped, had quickly plunged headlong down the difficult descent, with the evident intention of entering henceforth only for his own amusement. Both parties continued thus separately engaged during the period which has afforded time for the above abridged detail. But young De Cruce's lucubrations at length terminated in a desire to retrace his steps in the same direction his thoughts had flown, and perceiving, on consulting his watch, that Clarina's breakfast hour was approaching, he whistled to recall his rambling companion, and waited, somewhat impatiently, a few minutes for his approach.

' But his signal was in vain: Rover obeyed it not; and Rybrent soon fancied that he heard in the depth below, a succession of short and quick barks, which proved him engaged in some pursuit or contest too important, if not too perilous, to allow of attention even to his master's call. Rybrent several times repeated his name in vain, and listening more intently, he was now convinced that it was indeed Rover's cry below, at a considerable distance, and that it was the voice of fear no less than wrath. Half provoked and half excited by that eager desire of pursuit or peril, which seems inherent in man as well as dog, Rybrent pondered a moment. "I may as well return that way," he at length decided; "it is but clambering down this rough piece, and I must issue somewhere below, near the foot of that western hill at the edge of the park. I shall then be nearer the house than I am here, and can see in my way what has so roused poor Rover's alarm!"

' The thought had scarcely passed, when he was already eagerly examining the possibility of putting it in execution. Yet so extremely rugged and difficult was the descent before him, that some minutes elapsed, ere, with his utmost exertion, and at the imminent peril of a severe fall, he could so far accomplish his purpose as to get on a level with the upper rank of trees, on whose leafy heads he had before gazed.

' Once there, however, to proceed seemed less hazardous, though quite as difficult; the brushwood through which he had to press being so thickly tangled, and the ground so deeply broken, that once or twice he regretted having undertaken, for so slight a cause, a route which appeared likely from its intricacy, rather than its length, to detain him longer than he wished. To return, however, was even less easy than to proceed; besides that Rover's continued barking, which he now more distinctly heard, urged him to pursue his course. He, therefore, for some time, vigorously

pushed on his downward way, still guided by the sound, when, at length, he was somewhat startled at finding a sudden stop put to his descent by a kind of wall, which seemed to form one side of a wattled hut, so old and rotten, indeed, as well nigh to give way to his pressure, yet apparently stufed, and recently but hastily repaired in several places from within. The brushwood through which he had with such difficulty pressed, rested upon and half covered this solitary edifice; and the thought of the hut of which he had heard, but the remains of which, as Trefarley had pleaded himself unable to guide him to them, and as his own time had been fully occupied, he had never attempted to visit, now rushed into his mind. Rover's short and hurried cries, close as he was on the other side of the building, increased as he seemed conscious his master's aid was approaching; and (Rybrent, with highly-excited feelings, looked for a moment on his gun, and hastily cocking it, pushed forcibly round the side of the hut, and quickly emerged on the small green before it, across which a recent track was plainly visible.

' In the midst of this little plat stood the tall tree which had been described to him, and which he instantly recognised, as he cast a hasty glance around. But no human shape was visible; while Rover, now barking boldly, and evidently delighted with his master's presence, was standing in the door-way of the wretched dwelling, within which, it was plain, was to be found the object of his terror or his wrath. Accordingly, Rybrent stooped slightly to enter the gloomy habitation, but for a moment all was too dark within to allow him to ascertain what might be its inmate. He spoke, but received no answer; and stepping forward, the light he had before intercepted, streamed across the rude apartment, and showed at its farther extremity a miserable kind of bed, extended on which lay a female figure, in a still attitude, which could be only that of death.'—Vol. iii. pp. 63—68.

LECTURES ON SCULPTURE.

Lectures on Sculpture, by John Flaxman, Esq., R.A., Professor of Sculpture in the Royal Academy of Great Britain, &c.; with a brief Memoir of the Author. Pp. 339, royal 8vo. Murray. London, 1829.

(Concluded from p. 356.)

The 'Lectures on Sculpture' of the late Mr. Flaxman, consist of ten discourses, of which the three first relate to the history of the art; 1st, in this country, as has been already shown by the ample extracts given in our last Number; 2d, in Egypt; 3d, in Greece. The fourth lecture treats of Science, considered under the heads Anatomy and Outline, Proportions and Mechanical Motion. The fifth is an essay on Beauty; the sixth is devoted to Composition; the seventh, to Style; the eighth, to Drapery; the ninth is a review of Ancient Art; and the tenth treats of Modern Sculpture; that is to say, of sculpture from the period of the revival of the arts to the latter part of the last century.

There is not one of these discourses which may not be read with pleasure as well as improvement by the ordinary class of readers, certainly by all who cherish a love for the fine arts, equally with the student in sculpture. The learning they contain qualifies them for the instruction of the last: the easy and popular manner in which that learning is conveyed, with references to examples, either generally familiar, or made known by illustrative plates, of which there are upwards of fifty at the end of the volume, renders the perusal of the lectures a facile, interesting, and pleasing study. There are some, perhaps, who, from the known character of Flaxman, would have expected that in the lecture on Composition more stress would have been laid on the abuse of the redundant style, which had prevailed and gradually increased, from the time of the early followers of Michael Angelo until the end of the last century; and it may seem, that at the period when these discourses were delivered, the necessity of simplicity might have been more strongly urged: but respect so deservedly due to the great name of the master who was the innocent cause of the adoption of a style so inappropriate to the art which forms the subject of the lectures, and the well-known disposition of the lecturer himself for all that was pure and graceful, must silence

all objectors, in the apprehension that they should appear presumptuous in hazarding observations which he did not think it incumbent on him to make.

Neither the historical nor the scientific discourses are capable of analysis with any effect; they are in themselves concise, and it would be difficult to make a choice of one fact more interesting than another, or of one rule more important than the rest. Yet so rarely is the opportunity afforded of presenting our readers with reflections or instruction on the subject of art from a teacher so competent as the late Professor, that we cannot let the occasion pass without enriching our pages with a second selection from the valuable matter contained in the volume before us. The Chapter on Style appears to lend itself most readily to our purpose, that of giving, in a few columns, a connected view of a particular and interesting subject. We have had recourse, therefore, to the seventh lecture, for the following extracts:

'The term style, at first, was applied to poetry, and the style of Homer and Pindar must have been familiar long before Phidias or Zeuxis were known; but, in process of time, as the poet wrote with his style or pen, and the designer sketched with his style or pencil, the name of the instrument was familiarly used to express the genius and productions of the writer and the artist; and this symbolical mode of speaking has continued from the earliest times through the classical ages, the revival of arts and letters, down to the present moment, equally intelligible, and is now strengthened by the uninterrupted use and authority of ancients and moderns.'

'And here we may remark, that as by the term style we designate the several stages of progression, improvement, or decline of the art, so by the same term, and at the same time, we more indirectly relate to the progress of the human mind, and states of society; for such as the habits of the mind are, such will be the works, and such objects as the understanding and the affections dwell most upon, will be most readily executed by the hands. Thus the savage depends on clubs, spears, and axes for safety and defence against his enemies; and on his oars or paddles for the guidance of his canoe through the waters: these, therefore, engage a suitable portion of his attention, and, with incredible labour, he makes them the most convenient possible for his purpose; and, as a certain consequence, because usefulness is a property of beauty, he frequently produces such an elegance of form, as to astonish the more civilised and cultivated of his species. He will even superadd to the elegance of form an additional decoration in relief on the surface of the instrument, a wave line, a zig-zag, or the tie of a band, imitating such simple objects as his wants and occupations render familiar to his observation—such as the first twilight of science in his mind enables him to comprehend. Thus far his endeavours are crowned with a certain portion of success; but if he extend his attempt to the human form, or the attributes of divinity, his rude conceptions and untaught mind produce only images of lifeless deformity, or of horror and disgust.'

'When we consider these weak and inefficient attempts for a moment, with what astonishment shall we turn to the almost breathing statue, whose mimic flesh seems yielding to the touch! whose balance alarms with the expectation of movement! whose countenance beams with the sweetest charities of humanity! In these opposite descriptions we contemplate the productions of man just emerging from gross and savage nature, and civilised man, formed to moral habits, intellectual enjoyments, and delighting to trace the Creator in his works.'

'Such is the difference between the beginning and the perfection of art. To mark this progress and its gradations is the object of our present inquiry; nor will our time be unprofitably employed; for if, by the characteristics of style, we can secure landmarks on the road to excellence, we may avoid the danger of deviating into the paths of error.'

'The characters of style may be properly arranged under two heads, the Natural and the Ideal.'

'The Natural Style may be defined thus: a representation of the human form, according to the distinctions of sex and age, in action or repose, expressing the affections of the soul.'

'The same words may be used to define the Ideal Style, but they must be followed by this addition—

"selected from such perfect examples as may excite in our minds a conception of the supernatural."

'By these definitions will be understood, that the natural style is peculiar to humanity, and the ideal to spirituality and divinity.'

'In our pursuit of this subject we are aware of the propensity to imitation common in all, by which our knowledge of surrounding objects is increased, and our intellectual faculties are elevated; and we consequently find in most countries attempts to copy the human figure, in early times, equally barbarous, whether they were the production of India, Babylon, Germany, Mexico, or Otavite. They equally partake in the common deformities of great heads, monstrous faces, diminutive and mis-shaped bodies and limbs. We shall, however, say no more of these abortions, as they really have no nearer connection with style, than the child's first attempts to write the alphabet can claim with the poet's inspiration, or the argument and description of the orator.'

'We shall now proceed to mark the character, and trace the progress of style, not from the earliest dawn, but rather from the sun-rise of human intelligence, when the imitative faculty is assisted by rule, and corrected by reflection—when the representation partakes, in some degree, of man's dignity in countenance and figure. In this state we find painting and sculpture among the Egyptians, whose application to geometry, and inquiries concerning the animal structure, enabled them to give a general, though imperfect, proportion and outline to their figures, whose forms, however, were more determined by simple geometrical lines than scrupulous attention to nature.'—Pp. 197—202.

'After some details of the proportions generally found in Egyptian sculpture, we have the following observation on their style:

'The style of Egyptian sculpture is simplicity in the extreme, and the magnitude of their colossal works is awful; but the simplicity is so excessive, that one face, and one set of forms, have extended an universal monotony of resemblance, as far as possible, through the differences of age and sex. The surface of the body and limbs betrays a great ignorance in the knowledge of the bones, muscles, and tendons, which produce the forms in the surface; and, although this people have been celebrated for their skill in geometry, their bass-relievoes and painted compositions demonstrate that they had not advanced sufficiently to determine the balance and motion of the human figure by the rules of that science.'

'The Egyptian sculptors astonish us by their indefatigable labour, but, considered as artists, they are but beginners; their works little more than bodies without souls, the dead letter of the art, whose purpose was, symbolically, to deliver an historical fact, a philosophical precept, or a divine mystery; but never to charm by life, sentiment, heroic power, or spiritual beauty.'—Pp. 204, 205.

'Greek art in its state of perfection necessarily forms an important feature in this chapter.'

'Grecian art began where Egyptian art ended.'

'The Egyptian statuary were laborious mechanics; their works were lifeless forms, menial vehicles of an idea, or the fixed slaves of uniformity in a temple or a palace.'

'In Greece, painting and sculpture were liberal arts: they were studied by the noblest and best-educated persons; they were improved by the accumulation of science; they were employed to excite and celebrate virtue and excellence; and, finally, to exalt the mind of the beholder to the contemplation of divine qualities and attributes.'

'In whatever instances the institutions of Greece cultivated and rendered more powerful the virtuous exertions of mind and body, the arts of design also were animated by their beneficial effects, to a degree which surpassed the other nations of antiquity, and has laid a foundation of principles and practice for all succeeding ages.'

'The early statues strongly resemble the Egyptian in attitude, in form, in want of outline and anatomical distinction; they have also nearly the same expression of countenance.'

'The compositions on painted vases immediately succeeding this period offer little variety of subject:—the encounter of Theseus and the Minotaur, the duel of Eteocles and Polynices, Hercules strangling the lion, and to these may be added Bacchanalian dances.'

'The drawing of the figure, as well as the choice of subjects, indicates the state of society; the compressed abdomen and spare limbs prove habits of activity in war and the race; the Bacchanalian dances show the

introduction of mysteries and pageants in an increasing polytheism, and both seem perfectly consistent with the manners of the early inhabitants of fortified cities.'

'The early arts of Greece were interrupted in their progress by a succession of political commotions and destructive wars, and we scarcely perceive any improvement in them until the time of the Seven Sages, of Pythagoras and Esop, who were all contemporaries about one hundred and thirty years before Phidias. They increased the intellectual light of their country by foreign travel and laborious study, they reformed the laws and morals, improved science and the useful arts of astronomy, geometry, numbers, harmony, and medicine, including the animal structure and economy. Their philosophy taught a purer system of divinity and providence, and the works of the poets were made known in public libraries.'

'The benign influence of such advantages was felt in the arts of design, and prepared them for that beauty and perfection with which they were subsequently graced in the times of Pericles, Alexander and his successors.'

'The works of the age we are now speaking of, embraced a greater variety of subjects, in composition more copious; the Bacchanalian dances were in greater number,—the labours of Hercules, Nessus, and Dejanira, processions of the gods, and acts in the Theban war. Pausanias describes the chest of Cypselus, Tyrant of Corinth, covered with a great number of heroic stories in relief.'

'Although the Grecian sculpture was considerably advanced after the age of the seven wise men, some of the old barbarism still remained. Much of the ancient face and figure continued. In painting and bas relief the faces were profiles, whatever might be the position of the figure. The limbs were distorted, because the artist was unacquainted with the structure of the joint, and the lines of its perspective. The breasts, general curves of the ribs on each side of the thorax, the bend of the arms, and a small projection for the knee-pan, were the chief, and almost the only indications of bone and muscle. That infinite variety of compounded lines requisite to draw or carve the features of the face, in any even the most common views, were beyond the skill of these times. They, therefore, substituted the easier method of making the eyes, nose, and mouth of nearly simple curves, whose extremities turned upwards in the same direction. Simple geometrical forms were equally employed in the folds of drapery—parallel curves across the body or limbs—perpendicular parallels in falling drapery, and zig-zags, like reversed steps, for the edges of the drapery. Thus in the early efforts of design, geometrical formality supplied the place of the ever-varying forms in nature.'

'In compositions which required an increased number of figures, two were seldom grouped; and when this was done, the group was frequently awkward, and sometimes impracticable. In the course of this period, however, the figure was better drawn, the parts were more defined; and on a nearer approach to the age of Phidias, there were some attempts to distinguish between divinity and mortality.'

'The early arts above described, represented the persons and habits of a race chiefly occupied in the exercises of war and hunting, agriculture, and the care of flocks and herds, living in the open air, and defending themselves from their enemies by impregnable fortifications on rocks; their arts consisting in the fabrication of instruments for agriculture and war, the architectural construction of walls and citadels, to which may be added, potter's vessels for domestic use and sacred offices, on which they indulged the more intellectual powers, by tracing heroic traditions and religious processions.'

'The Doric simplicity in this style of art, is imposing from its determined expression, and awful by an uncommon and barbarous character. The processions consist of uniform repetitions, their actions are violent, stiff, and angular oppositions: but these being faithfully transcribed from the grosser appearances of human character, expression, and action, laid a sure, though rude, foundation of principles, for the superstructure of excellence afterwards raised on them by succeeding improvements.'

'From the age of Pericles, to the death of Alexander the Great, Greece was the focus of admiration to the world. Greece destroyed the Persian power, the terror of all nations! Nor was the mental progression of this people less admirable than their military achievements—their science was extended and enlarged by the succession of their wise men—their philosophers taught more distinctly and publicly the doctrine of a

Deity, and the subordinate agencies of his providence throughout the visible and invisible universe. Their poets harmonised their minds by numbers, and enriched their imaginations by presenting the range of whatever is sublime and beautiful in visible nature or mental abstraction.

' Such was the spirit of patriotism, that the richest citizens did not endeavour to exceed others in the magnificence of their houses or tables, but employed their wealth for the security and defence of their country, and in raising noble public buildings and works for the service of religion, and in honour of public and private virtue.'—Pp. 211—218.

It was at this period that two of the seven wonders of the world, the Olympian Jupiter of Phidias and the Colossus of Rhodes, were produced. After noticing the flourishing state of painting during the reigns of Philip and Alexander, and the different styles observable in the works of the professors of that art, the lecturer returns to the subject of sculpture.

' There was a like difference in the statues: the more hard, approaching the Tuscan style, were by Calon and Egesius; the less rigid by Calamis; the more soft than those already mentioned (that is to say, more resembling flesh) were by Miron. Polycletus excelled the others in diligence and decorum, and although the palm was given to him by many, yet something was to be deducted because he was deficient in gravity; for as he added a grace to the human form beyond the truth, so he seemed not to have fulfilled the authority of the gods, and as he was said to have avoided the more important age, he presumed only to engage in lighter subjects. But the qualities wanting in Polycletus were given to Phidias and Alcamenes. The works of Phidias are unrivalled, even if he had done nothing but the Athenian Minerva or the Olympian Jove in Elis. In this, the Homeric divinity was personified with a beauty of majesty, beyond which human intellect did not extend. Minerva, the type of divine wisdom and power, both to the philosopher and common votary, manifested the charms of celestial youth with the expression of severe virtue. These determined the acknowledged apparent forms of these divinities, from which no painter or sculptor afterwards presumed greatly to deviate. The countenances, figures, and attributes of all the other divinities in Homer, were soon after decided by Phidias and his successors, whose laws became immutable, and were submitted to with willingness, until the darkness of polytheism was dispersed by the sacred light of the Gospel.'

' Yet with this pious reflection in our hearts, we cannot avoid pausing to dwell on the exquisite beauty of the ancient sculpture. The choice of the most perfect forms—countenances expressive of the most elevated dispositions of mind and innocence of character—the limbs and bodies, examples of many grace and strength, or female elegance—youth and beauty, in all their varieties and combinations in perfection: indeed, we must believe, when we look on those forms, so purified from grossness and imperfection, that if we could see angels and divine natures, they would resemble these.'

' The improvements of this and the following ages, were not confined to determination of character, selection of form, harmony of proportion, or whatever else most perfect may be conceived in the individual divinity or hero; they were extended through the various branches of association, and the noble composition of Mycon, a sculptor and painter rather anterior to Phidias, of the fight between the Lapithæ and Centaurs in the Temple of Theseus, with compositions by Phidias on the shield of Minerva, and on the throne of the Olympian Jupiter, embodied the Homeric theology and heroism, by examples which have generated or afforded principles for the subsequent efforts of painting and sculpture.'—Pp. 220—223.

The pages immediately following these extracts touch on the use of colour in ancient statues, which although Mr. Flaxman is reluctant to condemn in the cases in which it was applied, he pronounces to be utterly improper for general representation of the human figure, observing, moreover, that it will be found that for the most part the practice has been employed to enforce superstition, or preserve an exact similitude of the deceased. To this he adds:

' These, however, are in themselves perverted purposes. The real ends of painting, sculpture, and all the other arts, are to elevate the mind to the contemplation

of truth, to give the judgment a rational determination, and to represent such of our fellow men as have been benefactors to society, not in the deplorable and fallen state of a lifeless and mouldering corpse, but in the full vigour of their faculties when living, or in something correspondent to the state of the good received among the just made perfect.'

' As the consideration of painted sculpture cannot really be entitled to any place in the progress of style, we will return to our legitimate subject.'

' The British Museum contains such noble relics of the Temple of Minerva, as enable us to understand the sublime conception of composition which filled the pediment, the heroic contest of the Lapithæ and Centaurs in the Metops, and the animated men and horses in the Panathenaic procession of the frieze.'

' It is the peculiar character and praise of Phidias's style, that he represented gods better than men. As this sculptor determined the visible idea of Jupiter, his successors employed a hundred years on the forms of the inferior divinities. This must, therefore, be denominated the sublime era of sculpture.'

' Numerous were the painters and sculptors of renown, and numerous were their celebrated works between the time of Pericles and Phidias, and the death of Alexander the Great. During this time, the individual characters of the different divinities, were not only represented in the supposed period of adult perfection, but also in infancy and youth, with all the varieties of countenance and form becoming their various offices and ministries.'

' The different Bacchuses from early infancy, when he was delivered by Mercury to the nymphs, when a beautiful youth of almost feminine delicacy, supported by a muse, and leader of their chorus. He is also represented with a more masculine person, as a conqueror, or the giver of poetical inspiration, until he becomes the venerable and bearded philosopher in the sacred mysteries, teaching the immortality of the soul, transmigration, with the ascent and descent to Hades, or the lower world. The same establishment of character under all circumstances, prevailed in Apollo, Mercury, and the other deities, male and female.'

' During this era the Venus of Praxiteles appeared, the most admired female statue of all antiquity, whose beauty is as perfect as it is elevated, and as innocent as perfect; from which the Medicean Venus seems but a deteriorated variety.'

' Whoever desires a more detailed account of the works of these ages, will be gratified by consulting Pliny, Pausanias, and the published galleries and museums of ancient sculpture and painting.'

' In the times we speak of, every possible perfection was added to the sister arts that rival and accumulated talent could reach. In the characters of countenance, every gradation from simple beauty to sublime dignity—the same gradation in form, from the most slender and elegant, to the most powerful and massive—the attitudes the most choice, and the flesh seemingly yielding to the touch. The drapery in form and folds showed or indicated the body and limbs most advantageously, by playing round the outline in harmony or contrast, or giving additional effect by the projection of strong shades.'

' The earlier productions of this era were distinguished by a Doric severity of style, which raised the subject above the level of general nature, and beyond its bounds. The geometrical simplicity of form was ideal; the character was decided, and the sentiment was single; of this class is the group of Niobe and her youngest daughter. A less severity of style is in the Apollo Belvidere. The most easy sway of motion, and the most delicate approaches to nature are observable in the statues of Venus, the Cupid, Faun, and Bacchus, of Praxiteles.'

' Busts and statues (portraits of individual persons) were not generally permitted, until near the time of the death of Socrates; and as this practice, once introduced, became popular and extensive under the successors of Alexander the Great, it was an additional stimulus to the study of the human figure in detail, and thus, as the art departed from ideal sublimity, it partook in the peculiarities of nature. It descended to the intelligible, and became a stronger resemblance of the human race.'—Pp. 228—232.

The plates by which the contents of the Lectures are illustrated, deserve mention; they are executed on stone in a free sketchy style of drawing, and many of them are replete with character.'

NEW MUSIC.

Carl Maria von Weber's celebrated Waltz, as originally adapted by him for the Piano Forte, (being his last composition,) also arranged as a Duet, for two Performers, with an (ad lib.) accompaniment for the Harp, and (with permission) respectfully dedicated to the Misses Beeve, of Ham Grove, Surrey, by W. Etherington, Organist of Twickenham, Middlesex. Mayhew and Co.

The lamented Weber's last effusion, is a romantic and characteristic sketch in A flat, modulating into the sub-ordinate D flat; hence it is somewhat difficult for performers in general, being very chromatic, in addition to the four and five flat keys noticed. This edition is by far the most estimable we have seen, as it comprises Weber's original Waltz, the same as a duet, with or without a harp part, which would render it interesting as a trio. The principal charm of this trifle, is the unusual and beautiful key in which it is written, and yet we have seen another edition, in which some barbarian (as poor old Solomon would have called him) had sufficient assurance, and evil taste, to transpose it into A natural!—none but A natural would have attempted so foul a deed. Etherington is well known as a good teacher, musician, and harp-player, and his adaptation is well made.

The Alpine Herdsman, a celebrated Swiss Air, as sung by Madame Stockhausen, at the Nobility's and Public Concerts, the words by W. H. Bellamy, arranged with an accompaniment for the Piano Forte or Harp, and dedicated to her Highness the Princess Esterhazy, by F. Stockhausen. Cramer, Addison, and Beale.

This is presented as No. 1 of a series of Swiss airs, partly arranged, and partly composed by Stockhausen, for his wife to sing, and is a characteristic specimen of that species of music; it presents an allegro in A 3-4 time, and is a pleasing and easy trifle, composed within the low pitched scale from C below the stave to E in the fourth space, with the exception of an A as the last note, which may be omitted at option. This sort of melody is highly popular at the present passing hour, and the specimen here offered is exceedingly well arranged and brought out.

No. 2 of Rossini's Operas, arranged with embellishments for the Flute, by William Forde. Cocks and Co.

We with much satisfaction noticed the publication of the first number of this desirable periodical, in 'The Athenæum,' No. 85, which was of 'Moïse in Egypt.' Forde has judiciously chosen another established favourite Opera for his second number, and his adaptation of 'Il Barbiere di Seviglia,' is also quite well made. Sixteen pieces (comprising all that is favourite in the Opera) are excellently engraved, and offered for three shillings only.

Le Desir, a favourite Waltz, arranged for one or two Guitars. By F. Horetzky, from Vienna. Ewer and Johanning.

This is the briefest musical publication we have ever seen, as the parts for the two guitars occupy but one side of half a sheet of paper, and the price is nine-pence! 'Brevity is the soul of wit.'

The Bohemian Melodies; as sung, with the greatest success, at the Argyll Rooms, by the Four Bohemian Brothers. Arranged by N. C. Bochsa. No. 7. Welch.

The melody in F 2-4 time is here presented, one of the pretty airs that have been so frequently exhibited; it is intitled, 'Natali, or the Miller's Daughter,' and is published with German words, and an English version by Mr. W. Ball.

THE ATHENÆUM AND LITERARY CHRONICLE OF THIS DAY CONTAINS

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FRENCH CHARACTERS.
BY A FRENCHMAN.

NO III.—THE ADVOCATE OF THE NINETEENTH CENTURY.

ADIEU! ye gay quadrilles, ye wood-nymphs of the balls of Sceau and St. Mandé! ye sentimental rambles through the groves of Meudon! ye merry cavalcades on the asses of Montmorency! Adieu! The day of mirth and pleasure is gone by for ever. The student in law, already grave and sedate, has just passed his examination. He has stood without flinching the fire of argument, unriddled the enigmas of the Sphynxes of the faculty, and won by fair playing the ermine of doctorship. He will no more be seen, armed with his five codes, climbing with nimble feet the craggy heights of the hill St. Geneviève, to attend every fortnight the call of the Professor, and, by this periodical assiduity, save his inscriptions in the course of a second Alciat. He has disdainfully vacated the eminent post of second clerk in a conveyancer's office. The dainty viands of the tavern have replaced the frugal ordinary of make-shift dinners, washed down by the waters of the fountain d'Arcueil; and from the height of the aerial mansarde of the old *hôtel garni* of the Rue de la Harpe, behold him descended into the splendid cabinet in the Rue du Coq St. Honoré!

Under the auspices of a veteran of the order, the young novice has taken the vows of Themis; and already the beardless rival of the Trepiers and Dupins rushes towards the bar, preceded by the brilliant reputation which he acquired by discharging the functions of an advocate in debate and of procureur-general in conferences. He has, moreover, made proof of his profession in the theatre: he has succeeded in getting a vaudeville received and represented at the Gymnase,—thanks to M. Scribe, who was very ready to stand godfather to the new-born; and in company with MM. Victor Ducange and Melesville, he has furnished his third of melodrama, very dark and dreadful, which set in motion all the connoisseurs of the Faubourg du Temple, and drowned in tears all the nymphs of the backslums.

He is therefore sure of achieving a mighty successful débüt. Besides, the cause affords such a fine scope for pathos. His business is to oppose a demand of formal separation for adultery, on the part of a brutal and jealous husband, against the most interesting and virtuous of wives. The orator delivers his exordium in a low and timid tone; (it is indispensably necessary in making a débüt to shake in every limb;) but, speedily obtaining self-command, he rises to the highest flight of his eloquence. Hark how he repairs, one by one, all the breaches in the reputation of his Lucretia, ingeniously avoiding ticklish points, proving chastity with syllogistic exactness, and reinvesting the bridal bed with all its splendour and with all its purity! The husband can no longer resist the language of persuasion; and, preventing his advocate's most brilliant reply, he throws himself at the feet of his calumniated spouse to implore her pardon, which she has the charity to grant. The audience applaud this touching scene. Seguier, from his elevated seat, smiles on this most signal of triumphs; Dupin affectionately squeezes his young brother by the hand; Berville pays him the prettiest little compliment in the most approved academical style; while an old practitioner of the Bazoche, ex-procureur to the Tournelle, turns his back upon him with a shrug of the shoulders, dreadfully scandalized to find that in the present generation knowledge and reason are beforehand with the beard.

Long since deserted by the aristocracy of the Bar, the assizes are the theatre where the neophyte is called to signalize himself. It is there that he develops the earnest of his future elo-

quence, unloads all the treasures of his sensibility, and displays all the elegance of his attitudes. In the dramatic nature of his action, it is easy to recognise the pupil of Michelot. His mellifluous and persuasive voice finds its way to the souls of a Jury, and controls at will the feelings of his audience. If sometimes—for he is easily impressed—a young beauty gives a turn to the cause by an attack upon his nerves, without interruption to his argument, the gallant orator resorts to the ethered sponge, with which he takes care to be furnished for preventing the dangerous effects of such *coups de théâtre*. How great is his joy—his intoxication, when, for the first time, he has saved the life of a fellow-creature! The prisoner is a fiacre-driver. The verdict of acquittal is hailed by the acclamations of the numerous companions whom a fellow-feeling has brought together; and hardly has the defender left the bar, when he feels himself caught in a vigorous embrace. In vain he tries to disengage himself: a prisoner in the bonds of gratitude, he escapes from the arms of his first captor only to fall into those of his neighbour; and, thus bandied about from one to another, is he obliged to submit to every beard of the public Automedons, and at last makes his escape from the tortures of enthusiasm, at the foot of the grand staircase, by jumping into an omnibus.

The next day, he will see blazing in the 'Gazette des Tribunaux' the gleanings of his eloquence, collected by the stealthy pen of the short-hand writer, whose report, however, will be curtailed a full third by the scissors of the inexorable Darmain, who does not allow advocates, be they even actionaries, to fatigue the public with prolixities which afforded the drowsy magistrates the most agreeable dreams.

The trumpet of the periodical press has sounded the fame of our Hortensius in his native town. The pleaders of the province already call for his assistance in the grave disputes which they may have with justice. He burns to justify their honourable confidence; and accordingly, furnished with the permission of the Keeper of the Seals, off he sets! In the diligence? Nothing of the sort! A barrister travel like dealers in orvietan! Clic-clac! Mettlesome post-horses and an elegant calèche are the means of transport prescribed by the decency and dignity of the order on the king's high road. The talents of the stranger orator are a nine-days' wonder on this new theatre. The Graces of the country come to smile upon his pleading; and in the hospitable banquet with which he is honoured, a friendly toast is drunk to the barristers of France, and to the repeal of the ordonnance Peyronnet.

Meanwhile, if he be anxious to perfect a reputation so happily begun, our jurist will devote himself to the most serious and varied studies. The Bar of France was too long behind-hand with the progress of the human mind and civilisation. Pascal had published his Provincialisms, a master-piece of reasoning; Molière had written his 'Tartuffe,' and Despreaux his Satires,—when in the Palais, Gauthier was still heard evoking demons in his ridiculous plea against the impostor Tancredi, and Lemaitre quoting to the Parliament the example of a woman who, to prove her innocence, held a red-hot iron in her hands, without any other feeling than as though it had been a bunch of flowers! The generalisation of the subjects of knowledge is now the condition of success in every career. Thus the advocate whom Bacon has taught 'that all sciences are but so many branches of the same stem,' carefully guards against making jurisprudence a separate study, included within the circumscribed horizon of existing codes: he has discovered its relations with morals, literature, public right, history, the scenes of nature, and even trade itself. In a question of infanticide, or a case of monomania, he will reason

on medical and physiological law like a Majendie or an Orfila. In a literary question—an epigrammatic cause, he will wield with a skilful hand those wit-dipt arrows, those sharp-pointed javelins, which the father of Figaro threw so dexterously at the Goesmons. The delinquencies of the deaf and dumb will raise his arguments to the region of metaphysical controversy and the great problems of the human mind; and law-suits occasioned by the odes of a chansonnier, will communicate poetic rapture and Pindaric elevation to his inspired accents.

He will do well, however, carefully to avoid the quackery of authorship, and not to imitate those manufacturers of law, who, having had the luck to acquire a marketable name in the book-trade, weekly put their names in two-line letter, as the printers phrase it, in the title page of a new edition of some old author revivified and rouged by some dozen poor knights of the quill, working night and day, at a salary of 1200 francs, to the immortalisation of the nominal manufacturer, whose fertile genius sometimes takes the trouble to enrich the work with a preface or a biographical sketch.

Like the Chambers of the Legislature, the Palais also has its *côté gauche*, its *côté droit*, and its two centres; and you may see walking to and fro in the hall, at a leisurely pace, the feudal champions of the aristocracy, the pivoted weather-gauges of the ministerial winds, and the ardent defenders of our liberties, who form a large majority. All opinions, however, meet with toleration among the Bar, provided they be open; and political sophisms themselves find grace, so long as they are the emanations of conscience. They only point the finger at bad faith, venality, and treachery. The young advocate has not hesitated a moment in choosing his colours: he has ranged himself under the banner where he thought he should find true principles combined with the interests of his country. No half-shades for him, no hypocritical dissemblings, no prudent reservations before this or that interlocutor! This may be a very useful policy to those who, accommodating their opinions to their interest, or withholding the expression of the one when it would clash with the other, are always found in the train of power, whatever be its elements; but he who thinks well,—in other words, he who can prefer the benefit of his country to his own individual profit,—need not fear to think aloud. As intrepid as the heroes of the Tribune, the citizen advocate appears at the bar to defend our immunities against the encroachments of power, when it endeavours to regain in its decisions what it has lost through legislative scrutiny. The organ of the rights of the third estate, he protests against the surreptitious registration of the electoral lists. Individual and religious liberty never had a more zealous apostle: he fears neither the opposition of power nor ultra-montane anathemas. He drags the Molitars and the Contrafattos from the midst of the square battalions of Jesuitism, to deliver them over to the galleys. The most unfortunate will become his clients. He will proclaim, were it even in the Upper Chamber, the inviolability of opinions, secured by the faith of treaties. His voice will make more than one face turn pale beneath the ministerial purple. He will evoke in open court the bleeding ghosts of the victims of the Rue St. Denis: he will denounce the tricks of a corrupt police, the Macchiavellism of informers. He will blunt by wise animadversion the too-cutting edge of our penal laws; will prepare by his luminous discussions the triumphs of the liberty of the press; and if, in some retired corner of the kingdom, a tyrannous administration, covering with the shield of office the responsibility of its compromised agents, should pretend to impose on writers courageously indiscreet, the silence of the dead who cannot complain of the wrongs inflicted on the living, he will firmly maintain, that even beyond the bounds of the metropolis, the right of animadversion is not

an usurpation of the press, nor philanthropy a contraband virtue.

Was ever mission more honourable? When did the Bar offer so glorious a harvest to be reaped? Praise to new institutions, the Palais is become the auxiliary of the Forum! Oh! may these civic trophies be the object and end of forensic ambition! May the vertigo of greatness and the monomania of power never disturb the brain of the sons of Themis! And when the spontaneous suffrages of the country have invested the man of law with its highest office, always in arms, always ready to mount the breach, watching against tyranny, let him well beware of casting on the portefeuille a covetous eye, and of taking the steps of the Tribune for the back-stairs of the Cabinet. Advocates free of the Gironde! it is you who have hitherto cultivated the nursery of our excellences. 'Stay!' said a placeman, 'don't go and embroil me with those persons: how do we know they won't be Ministers to-morrow?'

FROM 'THE PEACE' OF ARISTOPHANES.

SCENE—*Olympus, Jupiter's House.*

Trygæus,—*Mercury*,—*War*,—*Hubub*.

Tryg. (Knocking.)—Holloa! within there! Jupiter at home?

Merc. I thought I smelt a mortal. Oh! my God, What devilry's here?

Tryg. It's nothing but a beetle,* Saddled and bridled to carry single: see!

Merc. Oh! you vile scamp! you impudent bold man!

You infamous, you most outrageous scamp, How came you up here? You d—t—a scamp! What is your name? Speak. What's your name, Sir?

Tryg. Scamp.

Merc. Where do you come from? What may your tribe be?

Tryg. Scamps.

Merc. Who was your father?

Tryg. A d—t—n scamp.

Merc. Now by yon earth thou shalt not live a second

An if thou tellest not thy name.

Tryg. Oh! Sir, My name's Trygæus, of the tribe Athmone, An upright honest man, a man in trade, Neither a thief, a lawyer, nor a statesman.

Merc. What come you here for?

Tryg. Gracious Mercury, To bring you a few pounds of rare rump-steaks.

Merc. Poor fellow! how could he get up?

Tryg. The glutton! He's given over calling me bad names. Pray now can I see Jupiter?

Merc. Ha! ha! You hav'n't much chance of seeing the Gods, I guess. The family left their lodgings yesterday.

Tryg. Where upon earth, then, are their Godships gone?

Merc. Where upon earth, fool! Don't you know where you are?

Tryg. Nay, Mr. Mercury, tell us where they're gone.

Merc. A devilish long way farther up; as high As they could get into the dome of Heaven.

Tryg. And how came you to stay behind?

Merc. I stay To take care of the furniture and plate, The dishes, platters, tables, and so forth.

Tryg. What made th' immortal Gods leave home just now?

Merc. Their anger at the Greeks. The mansion-house here

They've let unto a querish sort of tenant, A Mr. War, who is to overlook

You men, and farm the earth a while just as he likes; They've gone, meantime, as high as they can go, Not caring much to see you blackguards fight;

To be out of the reach, besides, of all your prayers.

Tryg. What is this for? Why do they use us so?

Merc. Because ye will have war, while they advise you,

* Trygæus, having caught a large creature of this species, appears on horseback, as he calls it, at the gate of Olympus, to the admiration of Mercury, as above.

'Peace, and be friends.' For if the Lacedæmonians Gain but a little vantage, straight they cry, 'Now, by the twins, but Attica shall pay for it.' Again, if Athens get the upper hand, And the Laconians come to talk of truce, Then say your people: 'Mighty well, indeed! No, by Minerva, that will never do: Keep Pylos, now we've got it; they'll come again.'

Tryg. That's something like the talk below, to be sure.

Merc. By Jove, I don't know if ye'll ever see Peace upon earth again.

Tryg. Why what's gone with her?

Merc. Our Governor War has put her in a hole.

Tryg. What hole?

Merc. Why this down here, and look you too What piles of stones h'p heap'd upon her head. By goles, I think she'll never get out.

Tryg. And what's he going to do with us then, pray?

Merc. Indeed I cannot say—I cannot tell—I only know that yesterday he bought

A kind of a mortar, a large one, very large.

Tryg. Why what's he mean to do with that same mortar?

Merc. He means, he says, to put th' Hellenic states in't,

And pound 'em cheek by jowl. But I'll be off;

For, Gad's my life, as sure as I stand here,

He's coming out of doors. Don't you hear a row?

Tryg. Oh Lord! oh Lord! where shall I run t' escape him?

I hear the rattling of that cursed mortar.

War. Oh! mortal men! woe to you, mortal men! I'll make you cry for mercy on your bones.

Tryg. Oh! Prince Apollo, what a monstrous mortar!

And what an evil cast in his ugly phiz!

Is this the devil we think to get away from,

So wonderful, so horrible, so big—

Goes with those legs at least ten leagues an hour!

War. Woe to thee, Prasie! city famed for leeks,

Thrice, four times, ten times, most ill-fated city,

This day thou 'rt dust! (We shan't want any more garlick.)

Tryg. Come, that won't hurt, however; that's nought to us;

Let him pound all Laconia if he likes.

War. Oh! Megara, Megara; woe unto thee Megara

I'll pound thy battlements, Megara, for my supper.

Tryg. Oh Lord! oh Lord! a' mercy; and he'll make

Sharp sauce, I reckon, of Megarian tears.

War. Oh Sicily! oh Sicily! thou shalt suffer.

A noble state, indeed, to mince and grind.

A little Athenian honey over this—

Tryg. Holloa there! stay: you best not use that honey.

Two shillings a pound! Consider, don't use that.

War. Hubub, come here.

Hub. Yes, Sir.

War. I'll break your bones.

Confound your laziness. Take that, you mongrel.

Hub. Oh master! softly, master. (Aside.) How the garlick

On his d—n'd knuckles makes my poor eyes water!

War. Fetch me the pestle.

Hub. Lord, Sir, don't you know

We haven't one. We only came last night.

War. Step down to Athens, then, and fetch me one.

Hub. Yes, Sir; directly, Sir. Confound his knuckles!

Tryg. Ah me! we men, poor rascals that we are,

What will we do? here's a sad scrape indeed.

If that young imp should bring a pestle back,

Yon devil will soon have ground the states to powder:

Pray God he tumble down and break his neck!

War. Here he comes. How now? haven't you got one?

Hub. No;

That great Athenian pestle, the foul tanner

Cleon, who pestered Greece so long and well,

Will do no work again: he's dead and gone.

Tryg. By Pallas, he died gloriously, and just

In time to save his country a good pounding.

War. Why, then, go try at Sparta; and make haste.

Tryg. Oh mortal men! what's to become on 's now?

I wish (by the Lord) I were on earth a moment,

Within some temple, where I could fall down

At Jupiter's statue, just to pray a little That vagabond messenger might sprain his foot.

Hub. A well-a-day! Alack and well-a-day!

War. Holloa! what, haven't you got one now?

Hub. The Lacedæmonian pestle's also gone.

War. What, Brasidas? How, you rogue?

Hub. They lent him, Sir, To their allies in Thrace, and lost him there.

Tryg. By Pollux and by Castor, but I'm glad on't. Courage, good mortals; all may yet go well.

War. Humph! Hubbub, take the mortar in; I'll go And make a proper good one for myself.

THE FLOWER GIRL.

If I beheld it in a dream, Or if by summer's waking beam,

Ah me I cannot tell; But this I know, it was a sight To make the heaviest bosom light

By some mysterious spell.

Along the grass a tufted wood

Its pale and wavering shadows strewed,

Broken by sunny lights, Gleams of the moon, like sportful elves On slope hill-sides, or sandy shelves,

Wild troop of wandering sprites.

And leagued in scattered knots the flowers,

Filled with fresh life by nightly showers,

Breathed out a fragrant air,

By the strong oak, or lady beech

There was a tranquil nook for each,

And all were joyous there.

Like noises of the human crowd, The rocks made known with clamours loud

Their high and leafy state; Like lonely voice of sage or bard, The cuckoo from the brake was heard, The shy wood-fairy's mate.

The sky laughed out at summer's birth,

The breeze was singing o'er the earth,

Each leaf in song replied; And birds and flies in glittering rounds Enriched the air with murmured sounds, And streams like gems were dyed.

The world no more was shrunk or cold,

No more a withered beldame old,

The growth and wreck of time;

But a bright spirit newly born,

Waking amid a glorious morn,

Flower of Creation's prime.

Methought that I in covert lone,

To bird and wandering doe unknown,

O'erlooked that Eden vale,

And with the finer sense was filled

That from each blade of grass distilled,

And blew in every gale.

Quick through the wood with airy spring,

And foot as light as swallow's wing,

Came forth a maiden child,

Her eyes were soft with dreamy light,

Her forehead like a star was bright,

Her look was free and mild.

Five summers' joys had stirred her breast,

Which in a scarf of white was drest

With strings of berries bound,

Her skin below the knee was seen,

And sandals knit of rushes green,

Were twined her ankles round.

To tufts of all the flowers that blow,

She murmured greetings sweet and low,

From each a flower she took;

And she herself was fairer far

Than the earth's gayest garlands are;

I lived but in her look.

And when her ministry was done,

And those frail spoils of nature won,

She wander'd from mine eye,

E'en as a golden morning ray

Fades from the darkened field away,

When clouds come o'er the sky.

Fair being, to my soul I said,

May angels float above thy head,

Bright train and sure defence;

Safe be thy steps from wrong or wrath,

No gaze impure beset thy path,

Or scare thy innocence.

The gorgeous wreath thy hand has culed,
Must by a few quick hours be dulled,
And shrunk to phantom leaves ;
Its scents to other climes will fly,
And shadows dim the richest dye,
That earth from heaven receives.

And those gay parent knots of bloom,
A season's flight shall bring the doom
Of all so loved by thee ;
And not a leaf in field or wood
Shall cheer and light the solitude,
Or woo a pilgrim bee.

But thou, fair child, while fades the prize
That decks thy breast and glads thine eyes,
Shalt live, and grow, and flower ;
And time, while on through chance and change,
This shifting world must ever range,
Shall swell thy beauty's dower.

No sweeter braid shall bind thy brow,
Than that thy hand has culed but now,
And like a sceptre bears ;
But oh, how lovelier far shall be
The face that now in childish glee,
An embryo glory wears.

ROYAL INSTITUTION.

THE meeting of Friday last, which was the closing one for the season, was occupied with one of the most interesting, and, as regards science, one of the most important, lectures which have been delivered this season. Mr. Farraday had undertaken to impart the progress he had made in his experiments to obtain a perfect material for the object-glasses of telescopes. He commenced by stating that he should have preferred delaying the disclosures he was about to make until he could have announced his complete success, but that the closing of the season, and the rumour which had become public, that the object of his experiments had been effected, induced him rather to make known at present the point at which he had arrived, than postpone the explanation until the next year. Before entering on the history of the course that had been pursued, with a view to procure more perfect achromatic object-glasses, Mr. Farraday explained their use in telescopes, and the disadvantages attending the employment of either crown or flint glass. These were stated to arise from the separation and dispersion of the rays of light necessarily accompanying the use of simple lenses, as the object-glasses of refracting telescopes, and which produced a coloured image. The method by which this difficulty was obviated by the discovery of Mr. Dollond, was illustrated by reference to diagrams. Mr. Dollond had observed that substances refracting light did not all refract in the same ratio, that substances had different dispersive powers, and that by the juxtaposition of substances having various refracting powers, the production of colour might be annulled ; and it was shown that the combination of three prisms having different dispersive powers or different refracting powers, would be achromatic, or free from colour, but that for this purpose it was requisite that the glasses should be perfectly homogeneous.

But the imperfections to which glass is liable are fatal objections to its use for achromatic purposes. The principal of these arise from the derangement of the fluids which cause *strike*, *curls*, or *waves*, from which it is hardly possible to find a glass that is free ; the bubbles formed on the glass are another great, but less important, objection.

Several attempts had been made to correct the evil by which glass was thus rendered inapt for achromatic purposes. The most important result had been the making of a glass now at Paris of eleven inches in aperture, or diameter, with a focal length of twenty-five feet ; another, six inches in aperture, with a focal length of ten feet six inches. Mr. Farraday referred, also, to the celebrated Dorpat instrument, praised by all astronomers, and made of glass procured by Frau-enbässer of nine inches in diameter and fourteen feet focal length, and Dollond also made one of

eight inches in diameter, and ten feet six inches focal length.

The difficulties which still exist in obtaining perfect glass, whether crown or flint, were stated to be immense. Crown glass was explained to be preferable to plate glass, but liable to large veins. Mr. Dollond, it was affirmed, had not been able to procure a piece of glass fit for his use, more than four inches in diameter, for five years past. The desire to obviate these inconveniences in the formation of glass, led to the appointment by the Royal Society of a Committee for the purpose of inquiry into the subject. The committee was appointed in 1824, by Sir Humphry Davy ; and on the mention of the name of the late President of the Royal Society, Mr. Farraday took occasion to allude to his recent removal from the scene of his researches, and noticed in a feeling manner, the losses which the scientific world had sustained within a few short months by the deaths of Dr. Wollaston, Dr. Young, and Sir Humphry Davy.

Mr. Farraday then proceeded to give the history of the formation, in 1825, of a sub-committee, consisting of Mr. Herschel as mathematician, Mr. Dollond for the handywork of the inquiry, and himself for the chemical observations. The desire of the sub-committee to make experiments on such a scale as would entail no serious consequences on failure, induced the Royal Society to make an application, in 1827, to the Royal Institution, to allow the use of their establishment for the purpose. This request was granted, and the investigation was taken up in September 1828 ; and Mr. Farraday had the satisfaction of being able to report that glass had been made in the Institution.

The principle on which the experiments had been conducted, was the endeavour to obtain a freely fusible glass made uniform by stirring,—the ingredients used being oxyde of lead, silica, and boracic acid. From this process a glass was soon obtained, twice the weight of ordinary glass, not colourless, but slightly yellow, and possessing a high refracting power. The implements at last adopted for the experiments, after much time and labour and many disappointments, were foils of platinum for the fusing vessels. On finding that holes were made in platinum by the lead, recourse was had to the conversion of lead into nitrate of lead, and this proved a remedy for the difficulty. The silica used by the experimenters was a pure silica of their own, procured by especial process. Mr. Farraday explained the inconveniences found to attend the use of iron vessels for heating, on account of the carbon contained in iron, and the carbonic oxyde liable to be formed during the necessary process, and which had the power of injuring platinum. The iron vessel in which the first experiments were made, was consequently discarded, and slabs of the stone of which cornish crucibles are formed were substituted. The rakes used for stirring the fluid were produced, and Mr. Farraday explained the manner in which he had overcome, among other difficulties, the inconvenience arising from the porosity of the slabs : this evil he had remedied by procuring a counter-current, which proved so effectual, that since it was resorted to, no clouded glass has been produced.

In conclusion, it was stated, that the results of the experiments were satisfactory : advances had been continually made, but not without great labour. Glass had been sent to Mr. Dollond, and three telescopes had been made from it, of progressive degrees of perfection ; the last had been completed only a few hours before the meeting, but promised to perform well, and is superior to all former attempts with glass of the same manufacture ; but whether it is equal to the best telescopes made with flint glass, remains to be ascertained. As to the constancy of the result, whatever that result might happen to be, Mr.

Farraday assured his hearers there was no doubt, and at present there was no reason for apprehending that the result would not be perfect.

On the tables of the library were various mechanical models, and presents to the Society of objects in Natural History and the Fine Arts, by Mrs. Jones and Mr. Henning ; but that which attracted the most attention, was a specimen of the strength of New Forest oak timber—a stake of timber of seven feet in length between its points of support, and of five inches scantling, which had required 9,061 lbs. weight to break it. The axis of fracture was a very little above the middle of the thickness, not straight across the piece, but making an angle of about 80 degrees with the horizon, that is to say, a little above the middle on one side, and a little below it on the other. The weight which broke the piece was alone mentioned, but neither the degree of flexure when it broke, nor the weight which first overcame its elastic force, and produced a permanent deflection, was noticed in the paper which accompanied the specimen.

PHILHARMONIC SOCIETY.

THE eighth, last, and most brilliant concert, not only of this season, but perhaps ever witnessed, took place on Monday, June 9th, exhibiting as fine a specimen of vocal and instrumental musical talent as Europe can boast. The best leader and conductor were chosen to terminate the season ; namely, Spagnoletti and Sir George Smart. The Concert commenced with Sphor's magnificent, melodious, and scientific Sinfonia in E flat, which he himself introduced to the Society, and led at the last performance of the Philharmonic in 1820. This very beautiful composition, if not unrivalled, is at least, we think, unsurpassed, even by the great Mozart, Beethoven, or Haydn ; and so think all lovers and judges of instrumental music that have heard it. The opening movement is of extreme difficulty, on account of the many rapid diatonic scales in unusual keys, given to various instruments, in imitation of each other, and which are literally impossible to be well performed, (or scarcely performed at all,) upon oboes, clarinets, and bassoons. The allegro exhibits Sphor's finest style ; but the adagio in A flat is altogether delightful, and a masterpiece of science, melody, and harmony. The minuets (in Haydn's manner) are playful and well conceived, and the last movement, in common time, is of so pleasing and graceful a character, that it would answer admirably to be adapted in an opera ballet, as a figure dance. The whole went off exceedingly well ; and Sphor's music, upon this occasion, seemed to be more justly appreciated, according to its superiority, than ever before. We hope and trust, that next season all his other Sinfonias will be performed, especially the very beautiful one written expressly for the Philharmonic Society, and which they have still in manuscript.

Before proceeding with the programme of the Concert regularly, in our usual manner, it may be well to remark, that the Directors, a little time since, being desirous of the powerful and attractive assistance of Mademoiselle Sontag, requested to know upon what terms she would sing at one of the concerts : her demand was twenty-five guineas, which they found either beyond their means or their liberality, and declined the engagement. The lady, however, in a very handsome and obliging manner, wrote to them before the eighth Concert, to say, that the pleasure of singing to so superior an orchestra as the Philharmonic, and in a Society so excellent a nature, would be to her a sufficient reward, and that she would willingly perform without any pecuniary remuneration ! The other star of the present day, Madame Malibran Garcia, hearing of this occurrence, would not be outdone in spirit and generosity, but very kindly proffered her gratuitous performance ; and thus these deservedly admired vocalists did themselves and the Society honour.

The second piece, therefore, performed, was Mercadante's Recitativo ed Arias, 'Del mio pianto,' beautifully sung by the admired Sontag. Her animation and brilliancy seemed in accordance with the liberal engagements she had made, and her success was transcendent.

No. 3—Fantasia, Flute, Mr. Nicholson, who never played with more taste, spirit, and excellence. He performed his admired variations to the French air, 'Au clair de la lune,' in an unrivalled manner, and still holds the highest pre-eminence upon his instrument,

although the great continental flautists, Drouet and Tulou, are here to rival him. It is gratifying to the national pride to reflect, that the best performer upon his peculiar instrument (with the exception, perhaps, of Puzzi and Dragonetti, who, as it were, were naturalised among us) is an Englishman!

No. 4, Aria, Madame Malibran Garcia, 'Nacqui all'affanno!' from Rossini's 'Cenerentula.' This performance, also, was delightful, although a contemporary writer, in a critique upon this Concert, throws out some angry and spiteful remarks upon the choice of the music performed by Sontag and Garcia, arising principally, it should seem, from an unfortunate and unconquerable prejudice the critic entertains against Rossini's compositions. We agree with him, that 'much has been said on the subject of the despicable vocal music which the directors allow to be introduced at the performances of the Philharmonic Society,' and much has been also said by us in 'The Athenaeum'; but the thing *has* been much reformed this season, and Donzelli, Stockhausen, Caradori, Paton, Phillips, &c., have each performed Mozart, Beethoven, Haydn, and Spohr, in a manner that has deserved and received particular approbation. In the present instance, surely the vocalists of the highest rank, who sang gratuitously, might be allowed their choice of subject; but, as the critic did not seem aware of this fact, we drop the ungracious subject. Malibran sang exquisitely! Her extraordinary compass of voice is astonishing, and, probably, unparalleled: on the present occasion, she sang down to F sharp, on the fourth tone in the bass clef, and she has sometimes been heard to skip with the most extraordinary exactitude from the E flat of the bass to the E natural upon the third ledger tone above the treble stave,—the surprising, difficult, and uncertain distance of three octaves and a semitone! Her choice of the song from 'Cenerentula' was certainly not a happy one; but she enchanted her auditors notwithstanding.

No. 5 concluded the act, with Weber's overture, 'Der Freyschütz,' in which the orchestra (under the able direction of Sir George Smart) took uncommon pains. Poor Kiesewetter's enthusiastic energy which he used to exhibit in this (his friend's) overture, will, we fear, never be equalled; but Spagnoletti exhibited his best exertion and fire, and the performance was admirable; indeed, so much so, as to cause the audience to request an encore. But it happened that the King had a Concert, at which Sontag and Malibran, with Lindley and Dragonetti, were engaged;* the Directors therefore justly feared that if the overture were repeated, those distinguished vocalists and instrumentalists must have been necessarily absent in the second act of the Philharmonic Concert; this was explained to the audience by Sir George Smart, and some degree of impatience which had manifested itself was appeased.

Haydn's Sinfonia, in B flat, No. 9 of his last twelve, commenced the second act, and went quite as well as usual. The adagio (in 3-4 time) of this Sinfonia, is a quiet, classical piece of writing, almost too grave for a full instrumental performance. It was adapted as the middle movement, by Haydn himself, to one of his piano-forte sonatas, (we believe about operas 73 or 74,) at the time it was first produced, and is said to have been an especial favourite of the composer.

No. 7, Duetto, Mademoiselle Sontag and Madame Malibran Garcia, "Ebbene — a te : ferisci" from Rossini's "Semiramide." This was the grand attraction of the evening; and we hesitate not to say, after

* With respect to this Concert of his Majesty, at which *all* the eminent vocalists were engaged, we lament to state that his advisers (said to be Sir Andrew Barnard and Kramer, the King's head musical men) should not have urged the employment of a full instrumental orchestra, as proper and necessary, instead of accepting the proposition of a certain performer, who said, "Give me ten guineas, and I can form an orchestra sufficient." They were forced, ultimately, (on the evening of performance,) to send for the powerful addition of Lindley's talent, but these four instrumentalists were the *only* persons engaged! Several performers of the Philharmonic orchestra jocosely offered to set off in a body, to offer their services to his Majesty, gratis, out of loyal patriotism; and it would have been no contemptible joke to have seen them arrive with their instruments, as volunteers, similar to a clan of Scotch Highlanders with their weapons, offering their services to Prince Charles. The serious part of this story is, that, although undoubtedly the King may engage whom he pleases, (for kings can do no wrong,) yet the mischief is in the precedent and fashion afforded to all who may give musical parties in future. We know and lament that vocalists generally prefer a subdued accompaniment, as fearing the rivalry of stringed instruments with their own performance; but Sontag, in the best possible taste, *volunteered* her services to the Philharmonic Society, professedly for the purpose of singing to so unrivaled an orchestra, as she emphatically assured Sir George Smart it was, on the night of the fourth Concert last year.

witnessing every species of vocal performance in this country, from the days of Mara in the year 1800 to the present period, that nothing has been heard so finished, so beautiful, or so interesting ; in the immediate duet parts, every breath, every aspiration, was given so simultaneously and so perfectly, that the two voices seemed to be actuated by one person only. This, we remember, was supereminently the case with the Demoiselles De Lihu, and constituted *their* peculiar attraction ; but with Sontag and Malibran, the same admirable exactness was united to *their* very superior voices, and abilities of execution, and the *tout ensemble* was consequently transcendent. The andante sostenuto, 'Giorno d'orrore,' was eminently interesting, and became quite a different sort of thing from the performance of the same piece by Caradori with Cornega in 1827, or again with Brambilla last year, or even by Pasta at the King's Theatre. Double cadences, either by a voice and an instrument, or by two voices, are almost invariably the dullest and worst arranged things possible ; but, upon this occasion, the cadence of Sontag with Malibran was perhaps the most beautiful feature of the performance, not only as regarded the execution displayed, but the excellent arrangement of the passages, musically speaking ; and especially let it be remembered, that it was the composition (for it deserves that denomination) of Malibran herself ! The orchestral performers seemed to be inspired by the excellence of the singers, and the whole was exceedingly delightful, and highly superior to any previous performance of the same description ; and we offer this as the unanimous opinion of the very experienced orchestra.

No. 8, *Fantasia Violin*, M. De Beriot, composed by himself. This gentleman confessedly stands in the foremost among violinists, from the extreme exactness and beautiful polish of his performance, and he played with his usual propriety and success. He keeps time and tune better than any other concerto performer, (always excepting Lindley,) and his downward staccato bow is unrivaled.

No. 9, Recit. and Air, Mr. Phillips, 'Roaming on foaming billows,' from Haydn's 'Creation.' We pitted poor Phillips, to be placed as a make-weight, to fill up, as it were, the measure and quantity of the Concert; and for, although his singing was good, as usual, and the piece chosen was unexceptionable, yet, after the brilliant effusions, of various descriptions, that had been exhibited, his song almost appeared '*flat, stale, and unprofitable*'

The Concert and the season, during which such an excellent series of interesting performances have been exhibited, concluded with Beethoven's well-known Overture to "Egmont."

The seven Directors have been,—Weichsell, John Cramer, T. Cooke, Latour, Bishop, Dizi, and Dance. The Leaders—Spagnolletti (twice), F. Cramer (twice), Mori (twice), Weichsell, and Loder, (the same as last year.) The Conductors—Messrs. J. Cramer, Bishop, Sir George Smart, Attwood, Dr. Crotch, and Potter. The Singers—Mademoiselle Sontag, Madame Malibran Garcia, Madame Caradori Allan, Miss Paton, Madame Stockhausen, Mademoiselle Blasis, Madame Camporese, and Madame Wranizkij; Signors Donzelli, Curioni, Zucchelli, Pellegrini, Begrez, De Begnis, Bordogni; Messrs. Phillips, Sapiro, and Rosner. Concertos on the Violin, by De Beriot, Oury, Hauman, Tolbecq, and Artôt; on the Piano Forte, by Cramer and Schlesinger; on the Flute, by Nicholson; and, on the Horn, by Puzzi; besides Concertante Performances by Weichsell, Lindley, Mrs. Anderson, Dizi, Willman, Mori, Spagnolletti, &c.,—the whole unequivocally presenting as fine and unrivalled an assemblage of talent as the musical world can possibly furnish.

THE DRAMA.

King's Theatre.

King's Theatre.
Most people enjoy the music of Rossini, but all delight in that of Mozart. Hence, overflowing houses on occasion of the several recent performances in the Haymarket, almost calling to mind the glorious season of 1828, when *Pasta* and *Sontag* aroused well nigh to madness the enthusiasm of the town. Madame Malibran had her benefit on Thursday evening, and displayed equally her taste and policy, her own predilection for what is best in her art, and her knowledge of her audience, by choosing the 'Nozze di Figaro' for the principal attraction of the evening. The casting of this delightful opera was worthy of its music, if indeed any casting can do perfect justice to a work so exquisite. With Mademoiselle Sontag in the Countess, Madame Malibran in Susanna, Signor Donzellini in the Count, and

Pellegrini in Figaro, each emulating the other in doing their utmost, what was left to be desired? Malibran showed herself even more effective in the opera buffa than in the opera seria : lively without being boisterous, arch but never vulgar, she acted Susanna to the very life ; her scene with the Count and the page was excellent, but even this was surpassed by her expression on undeceiving the Count, and disclosing herself to him in the attire of Rosina. Sontag looked the character well—she was perfectly lady-like—the part, it is true, requires but little acting ; and certainly this exquisite songstress gave no needless exertion to throw into her part more than was required. The exercise of her musical powers, however, lost none of its effect from the tameness of her acting : she executed her part most charmingly, and with that organic facility and ease of manner, the result of conscious power, which gives such additional zest to the enjoyment of the performance of first-rate artists. Malibran possessed equal self-command in her part, while she displayed a more intense feeling of the beauty of the music. The duett ‘Canzonetta sull’ aria,’ as sung by these ladies, was a treat, to which music, perhaps, can hardly present an equal. It was encored, as was also the quartett in the first act, ‘Piano, piano.’ Donzelli has not, perhaps, in Mozart’s operas, so many opportunities of displaying the peculiar power of his voice, as in Rossini’s ; but, after all, it is not much to his disadvantage, or that of his hearers, that he is thereby restrained from over exerting his own voice, and the ears of his auditors. We never heard him finer than in the few words in which he asks Figaro whether he knew who wrote the letter. Pellegrini acted Figaro with his usual spirit. We envied him the slap which he received from such a Susanna. It is our duty also to mention, with particular commendation, the performer, who on Thursday acted the drunken Gardener.

There was, however, one dreadful *hiatus* in the performance; for the leaving the part of the Page in the hands of Madame Castelli, was rather worse than omitting the part altogether. As long as this lady seemed aware of her own deficiencies, we were careful not to occasion her any pain by unnecessarily remarking them. But, when she aspires to such a part as that of Cherubino, her ambition must be checked. She must be told, that she neither looks, acts, nor sings her part. M. Laporte also ought to learn, that the part of the Page is one of too much importance to be so neglected. If Madame Vestris's engagement at Dublin so suddenly occasioned her absence, the disappointment should not be aggravated by such a substitution. If it was impossible to get any of the better English singers to take the part, even Specchi would have been preferable to Castelli.

Covent-Garden.

ALLEGED OUTRAGE ON THE DECENCY AND GOOD TASTE OF A BRITISH PUBLIC.—We were much shocked, in the course of last week, to hear that decency and good taste were to be most dreadfully outraged at one of the big theatres. We thought it right to institute a very minute inquiry respecting the truth of so inexplicable an occurrence. We well knew that the monopoly of those immense establishments was instituted solely in order to protect the tenderness of national taste. We knew that dramatic morality was under the careful *surveillance* of a Colman and a Montrose: and, above all, we felt perfectly assured that nothing like indecency would ever be tolerated by a British audience.

It appeared, however, that a Mr. Watson and a Miss Hughes were to have a joint benefit at Covent-Garden, and had advertised, as an attractive performance, ‘The Beggar’s Opera’ reversed; that is, that the female parts were to be performed by men, and the male characters personated by females. The news of this monstrosity struck terror into domestic life; and fathers and brothers began to feel due horror at allowing such exhibitions to shock the eyes of females of respectability. It was feared that much injury would result to society from such a spectacle; that the moral order of things would be entirely reversed; and that this was but the first step of an innovation which might change for ever the *habits* and relations of the two sexes. Letters on the subject began to appear in the ‘daily sources of intelligence.’ The accurate barometer of ‘The Times’ marked the rising indignation of the canting world, and ‘The Globe’ seemed ready to burst with an earthquake of indignation. Miss Hughes perceived the first mutterings of the storm, and withdrew her countenance from the transaction, and her name from the play-bills. Her friends entered a solemn protest against the supposition that she had been in any wise connected with the choice of the per-

formance, and Mr. Watson was left alone to enjoy the indignation of the moral, and the profits of the performance. A controversy now arose between the friends of Mr. Watson and of Miss Hughes. Great praises were lavished on the lady who had sacrificed her interests at the shrine of decorum. If some compared her sufferings in the cause of virtue to those of the virgin sufferers of yore, there were others who proposed to mark the existence of a different and a better state of things, by proposing a pecuniary compensation to the martyr of morality. The friends of Mr. Watson urged a precedent in his favour, pleaded the number of his children, and remarked severely on the caprice of Miss Hughes, with many unhandsome allusions to certain secret motives for her sudden fastidiousness.

On Saturday, in defiance of the anger of the decent part of the community, the obnoxious exhibition took place. A large audience was assembled, composed of the immoral who came to enjoy, and the moral who came to condemn the spectacle. So great were its attractions that Liston got but a poor benefit at Drury-Lane the same evening.

The performance went off in perfect quiet. On its commencement, certain ladies in the boxes, who had apparently come in order to go away, withdrew the sanction of their presence. The hisses of the moralists corrected Mr. Reeve for an undue elevation of the lower part of his female habiliments. The only other objection to the piece was that it was very stupid. It is hard to pay for three acts of a joke which becomes wearisome after the first scene.

The outcry that has been made about the indecency of the performance seems rather unwarrantable. It is certainly an indecent act in a young woman to exhibit her shape in a tight pair of breeches. But moralists ought to be consistent. The British public has applauded the exhibitions of Madame Vestris and Miss Love in male attire, and consequently encouraged other ladies to court the popular favour by the same means. It would be absurd to say that the number of females so acting in the present case increases the indecency of the performance.

But it is objected that by this change, exceedingly libertine sentiments and low language are put into the mouths of actresses. On any better regulated stage, such as the French, this would be a very rational objection. But in our theatres the most usual, and certainly the most approved purpose for which females appear on the stage, being to utter indecency for the amusement of the galleries and upper boxes, it is a matter of little importance whether they utter them in breeches or in petticoats.

We would also entirely acquit Mr. Watson of any intent to insult the taste of the play-going public. Mr. Watson doubtless considered the present order of theatrical things as one which could not be deteriorated by any change. He knew that it is the principle of the modern drama to deviate as far as possible from nature. The public is greedy of change, and he gave them what they had not had before. It is fond of farce, and he gave them a piece of buffoonery perfectly in accordance with their liking. Nothing could be more gross than the exhibition,—nothing more vulgar and inane. As he could only judge from past experience of what things had been honoured by the meed of public applause, he was right in judging that grossness, and vulgarity, and absurdity were the qualities that would raise the grin of British box and gallery.

At the same time we do not mean to disapprove of Miss Hughes's scruples. In this free country no woman should be forced to violate decency, particularly if it does not become her to do so. At any rate, we are happy to assure the British public that the performance of Saturday has not in our opinion impaired the character of the British Theatre: and we have no doubt that we shall continue to consider our stage as the most moral, the most decent, and the most refined in the world.

Haymarket.

THIS amusing summer theatre opened on Monday to an amusible summer audience, very brilliant in appearance, although their numbers, in the pit at least, were calculated better for their own ease and coolness than the profit of the managers. 'Spring and Autumn' was selected, as a well-established favourite, to usher in the newer entertainments of the season; and Mrs. W. Clifford, as the jealous 'old girl' of the piece, carried her counterfeit presentment to most laughable perfection. But the great epoch of the evening was the entrance of Farren, which was greeted with reiterated rounds of applause, whether to console the Thespian

hero for the buffettings of Themis, we inquire not; but so warm a welcome, whatever were its cause, called forth so much of genuine comic power from its object as might well suffice at least for its justification. 'A New Military Ballet' was the next performance, and narrowly escaped damnation, from which it certainly was not saved either by the grace or the intelligible meaning of its movements and incidents, but simply by the *pas de deux* of a pretty little girl and boy, which called the attention of the audience from the demerits of the piece as well as from the merits of the other performers. A very pleasant piece, in one act, entitled 'Lodgings for Single Gentlemen,' was added, 'for the first time,' as the bills inform us, to the catalogue of the evening. The principal merit of the plot, was being easily understood, and the entanglements in which it involved the whole *dramatis personæ* afforded still increasing merriment up to the moment of the denouement. Mrs. Prattle, (Mrs. Glover,) lets lodgings for single gentlemen, and in addition to her not very novel punctilios concerning the 'gentle' and 'correct' character of her house, she possesses a no less ordinary characteristic of her sex and station, inordinate inquisitiveness into the private affairs of her lodgers. 'Parlour,' 'second-floor, and 'attic,' have been each and all detected in their most secret doings by the indefatigable Mrs. Prattle. 'Drawing-rooms' alone (Captain Postlethwaite) remains inscrutable, and Mrs. Prattle's curiosity is screwed to the utmost, by the fact of her 'Drawing-rooms' never stirring out of the house during the unprecedented term of nearly a fortnight. This phenomenon turns out to have been consequent on a solemn promise made by the Captain (Vining) to his intended spouse (Miss F. H. Kelly), the breach of which would annul the tender compact between them; and much of the humour of the piece turns on the efforts of Mrs. Prattle to make herself acquainted with the secret, by the seduction of Trusty, (Webster,) to the betrayal of his master, by means of 'tea and muffins,' &c. His resistance to these forms of temptation, the precarious tenure and final breach of compact by his master, and the terrible *scène* produced by the detection of a lady too many within the precincts of 'the little book-room,' leave no time for criticism or yawning; and the somewhatinafactual complication of the story by a second solemn vow between Miss F. H. Kelly and her brother, to share together the mutual sweets of widowhood and bachelorship, may be excused, as being in some degree requisite to complete the full measure of embarrassment and ludicrous misconception on all sides. Mrs. Glover's acting, if possible, was even more clever than usual. Miss F. H. Kelly dressed and looked a highly desirable widow. Mrs. Ashton (from the Theatre-Royal, Bath,) played all the part set down for her well. Webster was inimitable as Trusty, and Vining played with spirit in the character of his master.

Surrey Theatre.

GAY'S exquisite ballad has given a name to a piece which has nothing to do with the song, nor the song with the piece, except that one of the characters sings during the progress of the latter.

The plot is very tragical, and the whole lacrymose in the extreme. A drunken Lieutenant is rude to Miss Susan, (the maid become a wife,) and this rudeness is resented by 'Sweet William,' who not only strikes but draws and wounds his officer. The over resentful lover and husband is brought to court martial, tried and most solemnly condemned to death. Then follows a touching farewell with his messmates, (pretty good, but overdone,) and a farewell with Susan to the pleasing accompaniment of some death-guns, announcing that the moment for his execution is pressing on. William's last request is, that Sue shall have him buried under a tree (near the village church) where they used to play at hide-and-seek, when children. The last kisses are interrupted by an officer and some sailors, who give him forcibly to understand it is time to leave the cock-pit for the yard-arm. The Black-eyed Maid, (Miss Scott, who really enacted her part well,) falls lifeless, and William gazing at her once more with tenderness, summons up the man within him, and goes to quarters. There are all the close details of domestic tragedy and familiar horror that render the 'Maid and Magpie' so touching to some people, and so wholly insupportable to others; there are even more, for there is not merely a funeral procession towards the 'rope,' but the very 'rope' is slung in view—the very noose is tied before our eyes,—William throws himself on his knees to say his prayers,—the captain, officers, and 'merry middies' do the same,—and the group is very edifying, and very much like that formed by the Children of Israel who sing the sublime chorus in

Rossini's 'Moïse,' only they do not sing their prayers. 'Sweet William' rises, seizes the flag of Old England, (lowered on the sad occasion,) presses it to his lips, and is then mounting most courageously to the running rope, when the officer he had struck (and whose life he had twice saved) rushes to the ship with a free pardon. When William's offence was committed, it appeared he was no longer in the 'King's service'; his discharge had been already signed, but detained by a crafty and malignant relation. Black-eyed-Susan flies to the deck, and into her William's arms,—comrades embrace, and officers felicitate, and the sorrowful business ends most joyfully.

The piece was much applauded. 'Sweet William' was well done by Mr. T. P. Cooke; though we could not but agree with a critic at our elbow, that 'he piped his eye too much.' The piece, indeed, throughout was well calculated to put one in 'the dismals.'

POPULAR SCIENCE.

'How charming is divine philosophy!
Not harsh and crabbed as dull fools suppose,
But musical as is Apollo's lute.'—*Comus.*

I.—ANIMATED NATURE.

'And God said, let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing.'—*Genesis.*

1.—CHROMATOLOGY.

Colours of Hydrophytes.—At a depth of nearly 200 feet, on reaching the latitude of the Canaries, Humboldt and Bonpland drew up that singular *caulerpa* with vine-shaped leaves, the beautiful green colour of which proves that the coloration of vegetables may take place in some instances, without exposure to intense light, usually supposed indispensable. It was at the depth of about 500 feet near Lewin's Land, that Maugé and Pérou brought up, by means of a drag, specimens of *Retepora*, *Sertularia*, *Isis*, *Gorgonia*, *Spongia*, *Alycyona*, and *Ulva*, glittering with phosphoric light, which emitted a sensible heat. It was at a depth of about 600 feet, that, between the Isles of France and Madagascar, a hard tuft of *Sargassum Turbinatum* in every respect like that which is collected on the shore, was picked up. In fact, it was at a depth of nearly 1100 feet in the seventy-ninth degree of northern latitude, and eighty miles from the coasts of Greenland, that a whaler uprooted that extraordinary polypus, figured by Ellis (Act. Angl. 48. p. 305. T. xii.; and Corall. tab. 37.) and which became the *Pennatula Eucrinus* of the *Systema Naturæ* (xii. T. 1. p. 3867); an animal six feet long, gigantic in its tribe, a living umbel formed from hydroids, which shone with tints of the most beautiful yellow; which is another proof, that an organised being may be coloured without the participation of light, unless it be admitted that the rays of light penetrate through the depths of the watery abyss. If any naturalist should ever attempt to discover the truth, in such a case we should wish him by no means to neglect the examination of the colour of certain marine productions which have vegetable existence, whether they partake of animality or not in covering themselves with polypi, or whether they invariably remain in the state of plants. The tentacula of those actinia, which their changing beauty has caused to be called by the name of Sea-anemones, but which we call Iridaea, Padina pavonized, and Cystoceras, produce the effect of a prism, and on the surface of the waters spangle with the colours of the rainbow; there appear the delicate carmine and azure blue of the Medusæ, the appendices of Porpites, of Thalia, and Glaucus, whilst Beroës and Amphiona agitate their glittering tentacula. Below this almost superficial zone, through which each sort of luminous ray must penetrate to decompose and strongly colour bodies, appeared a multitude of Florid, in which the red with the purple pass to all shades, as well as the coral like blood, which begins with this zone. The tender green, which adorns Ulva and Conferva, lives indifferently on the surface of marshes, or at the great depth in the sea at which it has been found on *Caulerpa vitifolia*. The yellowish brown, which has been more observed to be of a superficial nature, by the appearance of moist species of the genus of Lichina, adhering to the sides of river rocks, cast up by the foam of waves during the tide, continues in that state below the region of verdure, since imprinting its monotony on the greater part of Fucaceæ, Spongæ, and Sertularia, it has been observed in a *Sargassum*, which was growing at a depth of 600 feet. The pure yellow, which is not found in the higher regions, is only seen lower down, where, at a depth of 236 fathoms, it taints the *Pennatula Eucrinus*, the *Umbellilaria Groenlandica* of La-marck.—*M. Bory St. Vincent.*

brated DOG AND DUCK TAVERN,—a curious revolution, from scenes of voluntary madness excited by wine, to the straight-waistcoat and solitary cell of the present colony of maniacs!—and is capable of containing 200 patients of both sexes, besides two wings for criminals, supported by Government, and calculated to accommodate sixty more.

THE REV. DR. PERNE.—Dr. Andrew Perne was a man of wit and learning, bred at Peter-house, Cambridge, of which college he became at length master, as well as Vice-Chancellor of the University. Although he changed his religion four times in twelve years, he yet was beloved steadfastly by the Protestants, as his interest was exerted to save many from the flames. His turn was extremely sarcastical. He had once chanced to call a clergyman a fool. The irritated priest threatened that he would complain to his Bishop. ‘ Go to your Bishop,’ replied the bitter Perne, ‘ and he will confirm you.’ A jest is said at length to have cost the Doctor his life. Elizabeth, at the close of her reign, increased in pettishness and obstinacy. She would ride out in the rain in spite of the humble entreaties of her maidens; and the only hopes they had of stopping her was to set her buffoon, Clod, to laugh her out of it. ‘ Heaven dissuades you, Madame, in the person of Archbishop Whitgift, and earth dissuades you in the shape of your fool, Clod; and, if this will not serve, at least attend to the dissuasions of Doctor Perne, who has long been suspended in religious doubts between heaven and earth.’ The Queen applauded the joke, but the Doctor sank under it, accompanied his patron, Dr. Whitgift, to Lambeth, and very soon after expired.

QUEEN ELIZABETH.—The humiliating idea of dying childless inspired Elizabeth with a transient spirit of coquetry, which probably made her smile on many admirers. Besides Lord Robert Dudley, the Earl of Arundel presumed on the antiquity of his family; Sir William Pickering on his person; and the Earl of Arran on his relation to the crown. Several foreign princes, too, among whom were Eric, King of Sweden, and Adolphus, Duke of Holstein, paid their tribute of admiration to Queen Elizabeth as suitors; and none met with a positive refusal.

Elizabeth, during the reign of Mary, had refused the offer of this son of Gustavus Vasa, in so prudent a manner as to extort praise even from the lips of her ill-disposed sister. This princely wooer had paved his way to the fair queen by sending to her a royal present of eighteen large pyed horses, and two ships laden with riches. (*Strype, Annals.*) There was a diverting perplexity as to the method of receiving this prince at court, from the prudish idea of ‘ the Queen’s Majestic being still a mayde.’ (*Warton from Burghley.*) The costly method in which Eric carried on his suit, was a matter of serious concern to the Senate of Sweden.

EDWARD VI.—Fuller, speaking of this excellent young prince, says, ‘ no pen passeth by him without praising him, though none praising him to his full deserts;’ and William Thomas, who was much about his person, thus describes him: ‘ Alas! if you knew the towardness of that young prince, your hearts would melt to hear him named, and your stomach abhorre the malice of them that would use him ill: the beaufiful creature that liveth under the sun, the liveliest, the most amiable, the gentlest thing in all the world; such a spirit of capacite in learning the things taught him by his schoolmasters, that it is a wonder to hear say: and finally, he hath such a grace of porte and gesture in gravitie, when he cometh into any presence, that it should seeme he were already a father! yet passeth he not the age of ten years, a thing undoubtely much rather to be seene than believed. Alas! (quoth I,) nay, alas! agayne, what crueltie should move these ravening dragons to covet the devouring of so meek and innocent a lamb with the sedition of such devilish rumours!’

[Advertisement.]—A number of extraordinary cures in cases of rheumatism, gout, lumbago, sciatica, erysipelas, and eruptive complaints, have lately been effected by the means of Mr. Green’s baths, in Great Marlborough-street, London, the use of which is strongly recommended by Sir Henry Halford, and all the leading medical men in the kingdom. A gentleman of the first respectability in this neighbourhood, who will bear testimony to the great utility of these baths, requests us to make this mention of them in our papers for the benefit of invalids. Mr. Green has published a pamphlet on the subject of his baths, in which he relates numerous astonishing, but, at the same time, well authenticated, cases of successful treatment. Mr. Green, it appears, is in the daily habit of directing hot air, sulphur chlorine, aromatic, and mercurial fumigations, together with vapour baths.—Copied from ‘ The Salisbury and Winchester Journal,’ June 8, 1829.

THE MINER’S BRIDE.

THE life of a miner is very laborious and very different from that which we lead,—we that are used to enjoy the dazzling light of the sun, to be revived by the warmth of his beneficent rays, and who look upon the varied pictures which nature is continually producing. Scarcely can we form any conception of the miner’s subterraneous existence! Hardly can we imagine that, to furnish the demands of our trade or of our luxury, a multitude of men should be condemned to pass a part of their lives—some even the whole—in the bowels of the earth, lighted only by the pale glimmer of a lamp, and exposed to every species of danger.

Nothing is more horrible at first sight than their lot! But such is the force of habit, that the miner seldom thinks of regretting during the days of labour that which he can enjoy only on days of festivity and repose. From his laborious, retired, and frugal life, there arise to him virtues which make him love life and bless Providence. His vocation falls to him by inheritance, and he adopts it on the same grounds as the Laplander prefers to the most pleasant and fertile countries, the eternal snows and sterile heaths of his clime, and the gloomy, smoky hut where he received existence.

The miner executes his task with a persevering regularity that diminishes its weight, paying to his superiors a cheerful submission so long as the spirit of justice dictates their commands, and observing toward the strangers who venture to explore his deep laboratory, a simple and respectful politeness, and an ingenuous solicitude to preserve them from fatigue and danger. It was in the dark scene of their manipulations that I studied their manners; and when I had quitted the surface of the earth which was then lighted by the melancholy rays of the moon, and plunged rapidly into the hole of a pit of more than 700 feet deep, it appeared as though I was entering a new state of existence. Braving the fatigue, I traversed in all directions those long sinuosities by which human industry extends its conquests. Bending over the rocky coal, I also handled the pick-axe and the spade, and could thus calculate the efforts to which a miner is condemned in tearing from the earth’s bowels those materials which yield him only a very moderate recompence. In the intervals of repose, while seated amidst these sable people, I was pleased to hear them conversing without restraint, and their simple confidence did not disappoint my eager curiosity. There did I hear the song of gaiety and the accents of love—for the miners have also their bards and minstrels; and there I saw men entirely satisfied with their lot.

It was in a village in the north of France. There, amid a population wholly occupied in the labours of the mines, lived Pierre and Margaret. Pierre was the son of a captain of the mines. Hardly had he learned to walk, when he ran to the pits; where he descended, and by his infant wiles lightened the labours of his father. Afterwards, when the innocent looks of infancy were exchanged for the more decided features of adolescence, Pierre became a good workman, and next to his father was most capable of directing the works. He would indicate the point at which the miner might sink without fear of disappointment: he would traverse without any deviation the long subterraneous passages; and, incapable of terror in the darkness, he used gaily to explain by natural causes the mysteries with which his companions were wont to frighten one another. He alone did not tremble: the mention of that scourge of the deep mines, that terrible explosion, of which the most experienced miner cannot hear the name without a secret horror.

One evening, as Pierre’s father was returning from a neighbouring village, he heard groans. He was a feeling man, and always attended to the cries of distress. He stopped and searched the underwood which hedged in on both sides the

road which he was travelling. What was his surprise! An infant, covered with a few rags, was struggling on the grass, and lifting up its little hands towards heaven, as if it was imploring succour. The tears coursed down its pale cheeks, and the hoarse sound of its voice plainly evinced that for some time past hazard or desertion had thus left it to the compassions of the passers-by.

The old miner felt his heart burst at this unexpected sight. He thought of his son, his own dear Pierre; and he quickly stooped down to the poor foundling. As if it could take consolation from his words, he spoke to it, promised it his support; and, all the while endeavouring to soothe it, he collected the tatters which defended it from the inclemency of the air, folded it in his leathern apron, and carried it away with many kisses and constant efforts to appease it.

‘ Wife,’ said he, opening the door of his house, ‘ guess what sort of present I bring thee! Providence has selected us from all the inhabitants of the village to take charge of a deserted one. Thou wilt approve of what I have done, I am very sure.’

Pierre’s mother answered by giving her hand to her husband. Then she learnt by what chance this pretty little girl had come to her house, and regarded it as her own child. Thus was Margaret restored to life, and provided with a family, after having lost all, and being apparently destined as a prey to voracious animals.

Now the children grew up; and, as they were always together, felt a mutual desire to please, and loved each other with much tenderness. The names of brother and sister which they had given one to the other, were succeeded by titles more endearing. They read each other’s heart, and indulged in day-dreams of the felicity of a future which they did not know; and Pierre asked his father to give him Margaret for a companion. This was what their parents wished. How did their hearts rejoice when Pierre’s father said to them, ‘ Fix for yourselves the day of your happiness!’

This was very soon; and they were so loved, they merited so well to be so, that the day of their nuptials was made a general holiday! Labour suffered a pause; the mines were forsaken; tables were spread; noscays adorned the corsets of the maidens and the buttonholes of the youths. The air rang with the voice of joy and the notes of the instruments which regulated the motions of the dancers assembled on the green-sward.

But, behold! in the midst of the rejoicings, Pierre was observed tenderly to embrace his beautiful bride. Afterwards, he said in a whisper to his young companions, ‘ Hold there; this is the time to surprise her, and now I will make her the presents.’ He was then seen to dart laughing away, with his finger on his mouth, as an injunction of secrecy. He turned round the corner of the house, appeared to take a devious track leading to some former mines, and then—Pierre returned no more. He came not at eventide—he came not on the morrow. They sought him, they called for him, they expected him. Three days, four—eight days, a month, a year rolled by; but Pierre never came! On the wedding-day, as soon as his continued absence was perceived, the sports were suspended. The bride wept, and wrung her hands. The miners, led on by Pierre’s father, traversed all the passages of the mines, and left no place where man could come unexamined: but nothing, no nothing, appeared to afford them the hope of discovering even the least remain of their companion—their friend.

Margaret had well nigh died! She became reconciled to life only that she might consecrate it to the father and mother of her Pierre, they were so much to be pitied! She, alas!—but gratitude gave her supernatural courage—she took off her bridal ornaments, and, as she put them carefully by, said within herself, ‘ I will wait for his return! ’

(To be continued.)

LIST OF BOOKS PUBLISHED DURING THE WEEK.

Richardson's *Zoology of the Northern Parts of British America*, 4to., 11, 11s. 6d.
Brande's *Geology*, 2nd edition, post 8vo., 7s. 6d.
Sumner's *Sermons*, 5th edition, 8vo., 10s. 6d.
Nine Lectures on the History of Peter, by the Rev. H. Blunt, 12mo., 4s. 6d.
Bickersteth's Companion to the Communion, 32mo., 3s.
Goodvee and Evans's *Synopsis of Midwifery*, 2nd edition, bound in pocket-book, &c., 2s. 6d.
Tate's Introduction to the Greek Metres, 2nd edit., 8vo., 5s.
Captain Basil Hall's Travels in North America, 3 vols. 8vo., 12, 11s. 6d.
The Cook and Housewife's Manual, by Margaret Dods, 4th edition, 12mo., 7s. 6d.
Marquis Spinot's Lectures on Hieroglyphics, with plates, 8vo., 16s.
Aeschyl Agamemnon Triglottus, (Greek, German, and English,) with Notes, by the Rev. Dr. Kennedy, royal 8vo., 12s.
The Rev. John Penrose on Christian Sincerity, 8vo., 3s.
The Voyage of Captain Popailla, new edition, with Illustrations, 1 vol. 8vo., 9s. 6d.
Memoirs of the Empress Josephine, vol. iii., 8s.
Waldegrave, a Novel, 3 vols. post 8vo., 27s.
Travels in Turkey, Egypt, Nubia, and Palestine, by R. R. Madden, Esq., M.R.C.S., 2 vols. 8vo., 24s.
Preston's Masonry, by Oliver, 14th edition, 12mo., 6s.
The Anthology, or Annual Reward Book, by Parry, 5s.

WEEKLY METEOROLOGICAL JOURNAL.

(Temperature registered) at 9 A.M. and 9 P.M.	June.	Therm.	Barom.	Winds.	Weather.	Prevailing Clouds.
Mon.	85°	52	30. 18	N.	Rain & S.	Cirrostratus
Tues.	95°	52	30. 19	N.E.	Fair Cl.	Ditto
Wed.	10. 66	56	30. 25	E.	Ditto	Cumulus
Thur.	11. 57	59	30. 25	E.	Ditto	Ditto
Frid.	12. 63	64	30. 22	Var.	Serene	Ditto
Sat.	13. 73	67	30. 22	Ditto.	Ditto	Ditto
Sun.	14. 75	73	30. 14	S.W.	Ditto	Cirro-cum.

Nights and mornings fair. Mean temperature of last week, 63°.

Highest temperature at noon, 81°.

Astronomical Observations.

The Moon in Apogee on Monday.

Mercury at his greatest elongation on Monday.

Jupiter's geocentric longitude on Sunday, 80° 43' in Sagitt.

Saturn's ditto ditto 29° 19' in Leo.

Sun's ditto ditto 23° 4' in Gemini.

Sun above the horizon on Sunday, 8h. 32 min. Day increased 8 h. 48 m. No real night.

Sun's hor. motion on Sunday, 2° 23' plus. Logarithmic num. of distance, .006992.

This day is published, the fourteenth edition, price 2s. boards, ILLUSTRATIONS OF MASONRY. By the late WILLIAM PRESTON, Esq., Past Master of the Lodge of Antiquity, acting by immemorial Constitution. With important additions, alterations, and improvements. By the Rev. G. OLIVER.

Printed for Whittaker, Treacher, and Co., Ave-Maria-lane.

This day is published, in a neat pocket volume, the sixth edition, corrected and considerably enlarged, with Views and Maps, price 2s. bound,

THE CYMBRIAN TOURIST; or, Post-Chaise Companion through Wales: containing Cursory Sketches of the Welsh Territories, and a Description of the Manners, Customs, and Games of the Natives.

Printed for Whittaker, Treacher, and Co., Ave-Maria-lane.

A MIDSUMMER PRESENT.

This day is published, in folioscap 8vo., with a coloured Presentation Plate, price 2s., in extra boards,

THE ANTHOLOGY; an Annual Record Book for Youth; consisting of Amusing and Instructive Selections from the best Authors.

I. Curiosities in Zoology, Botany, &c.

II. Tales, Apologues, and Anecdotes.

III. Voyages and Travels.

IV. Moral, Eloquent, and Miscellaneous Extracts.

V. Poetry.

Printed for Whittaker, Treacher, and Co., Ave-Maria-lane.

On the 1st of June was Published, Price only 2s. 6d.

Part VII. of

THE EXTRACTOR; or, Universal Repertorium of Literature, Science, and the Arts. The present Part contains—Travels in Arabia—Effects of Galvanism on the Animal Structure—Songs of Burns—Temple of Ypsamboul—the new Colony on the Swan-river—Coast Lights on a new principle—The two Emilles—Exemption of Operative Tanners from pulmonary consumption—Rice Paper—Wilkie the Painter—Mr. R——d's Dream—The Court of Napoleon—Description of Jerusalem—The Cause of Dry Rot Explained—Recollections of a Night Fever—Convent of St. Bernard—The Emperor of Austria—Transplantation of Grown Timber Trees in Phrenology—Steam Navigation—Beet Root Sugar—Gastronomy—Ticks in Animals—Opium—Dr. Chalmers—The Baron of Arnheim—The Waverly Novels—English Paper—Rules for Connoisseurship in Painting—French Criminal Trials—Captain Owen's Plan for Rating Chronometers—Visit to the American President, Jackson—Mountain Storms and Slides in America—Origin, Nature, and Number of Suttees—Poisonous effects of Fresh Water on some Marine Animals—The Editor in his slippers—The first and last Kiss—Modern Jewish Customs—Principles of Teaching—Public Records—The Proverbs of Solomon—Three Years at Cambridge—Wits and Authors—Cavalry Tactics—Dogs—Remember Me—Varieties, &c. &c.

Published at 'The Extractor' Office, 150, Fleet-street; and may be had of all Booksellers.

NATIONAL REPOSITORY, Gallery of the Royal Mews, Charing-Cross. Patron—The King.—The EXHIBITION is NOW OPEN daily.—Admittance, 1s.; Catalogue, 1s.

T. S. TULL, Secretary.

THE GALLERY of the SOCIETY of PAINTERS in WATER COLOURS, Pall-Mall East, WILL CLOSE, for the present Season, on Saturday the 27th instant.—Admittance, 1s.; Catalogue, 6d.

CHARLES WILD, Secretary.

COLONEL TOD'S HISTORY OF RAJPOOTANA. Dedicated, by permission, to his Majesty.

Nearly ready, to be published in about a fortnight, in 1 vol., royal 4to., illustrated with an original Map, Genealogical Tables, and nearly thirty superior line Engravings, by Fin-de-Stor, and Hagle, from Designs taken on the spot,

THE ANNALES AND ANTIQUITIES OF RAJASTHAN, or the Central and Western Rajpoot States of India. By Lieut.-Colonel JAMES TOD, late Political Agent to the Western Rajpoot States.

The entire Work will consist of two volumes; the present volume contains a Geographical Sketch of Rajpootana, History of the Rajpoot Tribes, Sketch of a Feudal System amongst the Rajpoots, Annals of Mewar, Religious Establishments, Festivals and Customs of the Rajpoots, and the personal Narrative of the Author.

N.B. This volume will form a complete Work in itself.

Specimens of the Engravings may be seen at the publishers', Smith, Elder, and Co., 65, Cornhill; and Calkin and Budd, 118, Pall-Mall.

On the appearance of the Work, the original designs will be shown to the public as above.

CAMBRIDGE UNIVERSITY ELECTION.

AT a MEETING held in Trinity College, at one o'clock, on Monday, June 1, 1829, it was agreed that the following Notice should be circulated among the Members of the Senate:

TO THE MEMBERS OF THE SENATE.

On the probable vacancy in the Representation of the University, we, the undersigned, beg leave to submit to the Members of the Senate the following considerations respecting Mr. Cavendish.

It can rarely happen that we should have an opportunity of returning a Member so qualified in every respect for the representation of the University. He has adorned a hereditary connection with science by his own eminent talents and attainments. During the whole of his residence among us, his conduct was according to the true spirit of our institutions: his situation and his disposition are such, that we feel confident the fulfilling of the duties of such a station, and promoting the welfare of literature and science, will form the main object of his life, and that he will become closely identified with the interests and feelings of the University.

We, therefore, beg leave to inform the Members of the Senate, that on those grounds we intend to put Mr. Cavendish in nomination on the day of Election, in the earnest hope that the opinions we have now stated may be then honoured by their approbation and support.

J. LAMB,

'Master of Corpus Christi College, Chairman.'

Wm. Smyth, Professor of Modern History, St. Peter's College. J. Henslow, Professor of Botany, St. John's College.

G. B. Airy, Plumian Professor of Astronomy, Trinity College. J. Cumming, Professor of Chemistry, Trinity College.

T. Musgrave, Lord Almoner's Professor of Arabic, Trinity College.

W. Whewell, Professor of Mineralogy, Trinity College.

Geo. Pryme, Professor of Political Economy, Trinity College.

Townley Clarkson, Jesus College.

William Jones, Fellow and Senior Dean of St. John's College.

J. Bowstead, Fellow of Corpus, and Moderator.

T. S. Hughes, late Fellow of Emmanuel College.

J. Lodge, Fellow of Magdalene College, and Librarian of the University.

Martin Thackeray, Vice-Provost of King's College.

R. Dawes, Fellow and Tutor of Downing College.

Marmaduke Ramsay, Fellow and Tutor of Jesus College.

Joseph Romilly, Fellow of Trinity College.

J. C. Hare, Fellow of Trinity College.

George Peacock, Tutor of Trinity College.

T. G. Hall, Fellow and Tutor of Magdalene College.

C. Thirlwall, Fellow of Trinity College.

H. Coddington, Fellow of Trinity College.

H. Arlett, Fellow and Tutor of Pembroke College.

F. Malkin, Fellow of Trinity College.

W. J. Bayne, Fellow of Trinity College.

J. A. Jeremy, Fellow of Trinity College.

J. Challis, Fellow of Trinity College.

S. W. Waud, Fellow of Magdalene College.

T. Worsley, Fellow and Tutor of Downing College.

C. Currie, Fellow of Pembroke College.

J. A. Barnes, Fellow of Trinity College.

S. Tennant, Chaplain of Trinity College.

S. S. Upton, Trinity College.

T. Thorpe, Fellow of Trinity College.

T. Riddell, Fellow of Trinity College.

Ralph Blakelock, Fellow of Catharine Hall.

R. Wilson, Fellow of St. John's College.

L. Stephenson, Fellow of St. John's College.

T. Dicke, Fellow of Jesus College.

H. Battiscombe, Fellow of King's College.

At a Meeting of the Members of the Senate resident in London, held this day at the British Coffee-House, Cockspur-street, Professor Babbage in the Chair:

It was resolved,—That this Meeting fully concurs in the sentiments expressed by the resident Members of the University in favour of Mr. Cavendish, and does hereby express its cordial approval of their intention to put him at the Poll, and its determination to support him at the Poll.

June 2, 1829. CHARLES BABBAGE, Chairman.

Since the passing of the above Resolution, Mr. Cavendish has declared himself a Candidate, and is gone to Cambridge.

Published this day, in 12mo., containing above 550 closely-printed pages, price only 7s. 6d. boards, the fourth edition, revised and enlarged, of

THE COOK and HOUSEWIFE'S MANUAL: a Practical System of Modern Domestic Cookery and Family Management; containing a Compendium of French Cookery, and of fashionable Confectionary, Preparations for Invalids, a Selection of cheap Dishes, and numerous useful Miscellaneous Receipts in the various Branches of Domestic Economy. By Mistress MARGARET DODS, of the Cleikum Inn, St. Ronan's.

Published by Oliver and Boyd, Edinburgh; and Simpkin and Marshall, London.

EXHIBITION OF DRAWINGS, by J. M. W. TURNER, Esq., R.A., consisting of VIEWS in ENGLAND and WALES, executed for a Work now in course of publication, at the Large Gallery, Egyptian Hall, Piccadilly. Admittance, by Tickets only, which may be obtained (gratis) of the publisher, Mr. Jennings, 2, Poultry; at the Gallery; and at 325, Oxford-street.

Open from Ten till Six.—Subscribers' names received at the Gallery.

TO AMATEURS AND PROFESSORS OF THE FLUTE. MESSRS. RUDALL and ROSE, whose attention has been for several years devoted to the improvement of the Flute, and whose exertions have been rewarded by the approbation of the most accomplished Amateurs, as well as of the most distinguished Members of the Musical Profession, beg to inform the Nobility and Gentry, that they have on hand a large stock of Wood, which has for some years undergone the process of seasoning; and that they can confidently recommend the Instruments made from this well-prepared material, as being secure against any injury from the distillation of the breath, or the vicissitudes of climate.—No. 15, Piazza, Covent-Garden.

Among the numerous improvements which have of late years distinguished musical science, it may be mentioned, that Messrs. Rudall and Rose, of Covent-Garden, have brought the Flute to a state of perfection, which leaves nothing more to be desired. In point of power and brilliancy of tone, in the extreme neatness and elegance of their mechanical properties, but more particularly in their well-known capability of withstanding the changes of all climates, their Flutes surpass any thing of the kind that has hitherto been offered for public approbation and support.—*Athenæum*, Nov. 26, 1828.

IMPROVED TERRO-METALLIC TEETH.

M. R. HOWARD, 52, Fleet-street, (reinoved from 35,) having brought to perfection an important improvement in TERRO-METALLIC TEETH, respectively solicits the attention of the Nobility and Gentry to his new method, which he is confident will be found on investigation to be far superior in natural appearance and durability to any ever before produced in England. They perfectly restore the articulation and mastication, and are not to be distinguished in any respect from the original teeth.—52, Fleet-street. At home from 10 till 4.

TERRO-METALLIC TEETH.

M. R. A. JONES, Surgeon-Dentist, 43, New Bond-street, begs to acquaint the Nobility and Gentry, that, from many years' intense application, he has invented and brought to perfection, a New System of Fixing TERRO-METALLIC, NATURAL, and ARTIFICIAL TEETH, from one to a complete set, which are so accurately fitted as not to be distinguished from the original, and answer all the purposes of mastication, articulation, &c.—Mr. A. J. continues stopping decayed teeth with his unrivalled Anodyne Cement, which in one minute allays the most excruciating pain; and by this means carious teeth are wholly preserved and rendered useful, even if broken close to the gums. This being a metallic composition, it becomes hard as enamel in a few minutes, will not decompose with the heat of the stomach, and resists the effects of acids, atmospheric air, &c.—Cleaning, and every operation incidental to Dental Surgery.—At home till five.

A. ROWLAND and SON respectfully solicit Ladies and Gentlemen, on purchasing MACASSAR OIL, not to take any without being enclosed with a pamphlet in a wrapper, the label having the words, 'Rowland's Macassar Oil,' and sealed at each end, with the name and address, and signed on the label in red, 'A Rowland and Son, 20, Hatton-Garden,' and countersigned, 'Alex. Rowland.' Price 3s. 6d., 7s., 10s. 6d., and 21s. per bottle. All other prices, or without the wrapper, are counterfeits. A valuable supply of the Genuine Oil; also, ROWLAND'S KALYDOR, for the Skin and Complexion. Also, ROWLAND'S ESSENCE OF TYRE, for changing Red or Grey Whiskers, Eyebrows, &c., to Brown or Black, 4s., 7s. 6d., and 10s. 6d. per bottle. Also, ROWLAND'S ALSANA EXTRACT, for the Tooth-ache.

A valuable supply is just received by Mr. Smyth, Perfumer, 117, New Bond-street; R. Hendrie, Perfumer, Titchborne-street; Sanger, 150, Oxford-street; Delcroix, 158, Gattie and Pierce, 57, D. Rigge, 35, New Bond-street; Atkinson, 39, New Bond-street, and 44, Gerrard-street; Butler, 4, Cheapside; Bayley and Blew, Cockspur-street; Facy and Co., 27, Lombard-street; Berry and Lloyd, 19, Greek-street; Low, 330, and Prout, 226, Strand; Burgess and Co., 68, Holborn-hill; Sutton, Bow Church-yard; Edwards, 67, Newbery, 45, St. Paul's Church-yard; Barclay and Sons, 95, Fleet Market; and T. Rigge, 65, Cheapside; Stradling, Exchange-gate; Nix, fronting the Royal Exchange; Taite, 41, and Johnston, 63, Cornhill.

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